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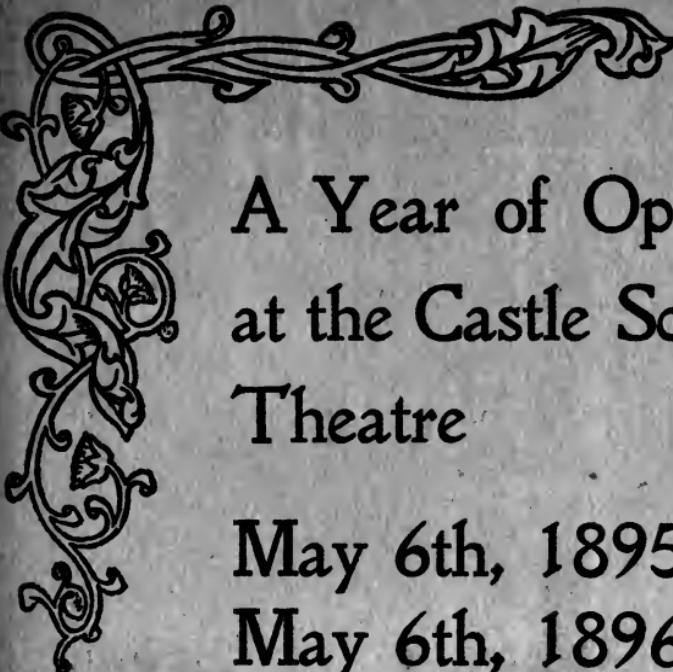
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A Year of Opera
at the Castle Square
Theatre

May 6th, 1895

May 6th, 1896

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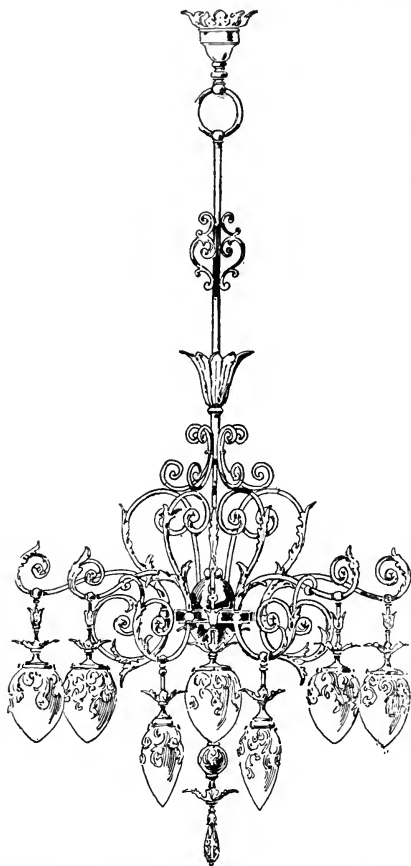
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A Year of Opera

AT THE

Castle Square Theatre

FROM

May 6, '95, to May 6, '96

Containing Portraits and Sketches of the Principal Singers
and a Record of the Casts of Characters of the
various Operas Produced, together
with a Short Story of each



Published by

CHARLES ELWELL FRENCH

Manager of the Castle Square Theatre Program

BOSTON, 1896

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HIGHEST AWARD, WORLD'S COLUMBIAN EXPOSITION, 1893.



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ARTHUR J. CLARK, Manager.



THESPIS has no more beautiful temple in the world than Boston's newest and most magnificent home of the drama, the Castle Square Theatre, one of the finest, safest, best equipped, comfortable and elaborately furnished buildings devoted to theatrical purposes. The entire press of New England, as well as the representative journals in all parts of the country, have united in the fullest measure of praise of its grandeur.

The situation of the theatre, as every Bostonian is aware, is on the spacious square formed by the junction of Tremont, Chandler and Ferdinand Streets. As far as the public convenience is concerned the site is a most happy selection. The Providence depot and the Columbus Avenue station of the Boston and Albany railroad are not five minutes' walk distant. The prominent street car lines of the city and the West End, the South Boston and Cambridge lines are but a few steps removed. The elevated railway system will have a station at Castle Square, and altogether the location is as easy of access as that of any other theatre in the city, and it will be still further improved by the new Back Bay station.

Before passing through the principal entrance on Tremont Street we are confronted by an arcade with a height of thirty feet from the ground, classic in style, and built of brick and terra cotta.

Two engaged columns of the Corinthian order stand on either side on pedestals eleven feet high, and support an elaborately moulded terra cotta freeze and cornice. Great garlands in terra cotta relief intertwine theatrical insignia, and on each side of the arch a group of six immense wrought iron lanterns of colonial style cast a brilliant light over the whole scheme of decoration.

From the roof of the arch, rows of electric globes send their brilliancy down and emphasize the artistic finish of the large vestibule. On

the right and left of the sides of the vestibule are great terra cotta panels, each bearing the figure of a Greek dancing girl. In front and above are immense stained glass windows, bearing in many-colored glass the outlines of a mediæval castle and the name of the theatre.

Passing through the above doors from the vestibule we enter the grand foyer, and turning to the right or left we reach the mezzanine balcony by the grand staircases with their handsome electro-bronze newels and balusters, the top of the newels being set off by large electric light globes.

The grand foyer or lobby, as it is sometimes called, is circular in form, 19 feet wide, including staircases, and 60 feet in length. The staircases are each 8 feet wide and built of iron and marble, and over it the Guastavino domes blazing with light shed their brilliance over the most beautiful paintings that have ever decorated the ceilings of a theatre. Scarcely are the beauties of these domes considered when we discover succession after succession of similar domes, with myriad circles of cherubs reaching away into a seemingly endless distance.

The effect is so real and so astonishing, the purity and transparency of the glasses so wonderful, that we had not noticed great mirrors set over the entrance doors at such angles as to reflect in the clear depths almost every part of the entire theatre.

From the foyer on the right is situated the ladies' parlor, a dainty resting place furnished as in the days of Louis XVI. Its pretty onyx marble fireplace, combined with the silken finish of the walls, its soft carpet, in the most delicate design and colors, and the golden furniture, lend to it an indescribable charm which is heightened by large mirrors covering two of its walls.

In sharp contrast to the ladies' parlor is the masculine appearance of the gentlemen's smoking room — situated on the opposite side of the building, but the same lavish generosity has made it an ideal place to court. Its leather covered furnishings are solidly magnificent, commodious, restful and inviting.

The beauty of the foyer has never been surpassed. Exits from the auditorium, hung with draperies in softest red, are numerous. Cloak rooms, dressing rooms and toilet rooms are situated with a generous regard to comfort and convenience.

The floors are of neat designs in mosaic tilings. Great arches,

paneled and beautified with exquisite paintings, are seen on every side. Directly opposite the vestibule doors are dainty Sienna marble fountains with solid gold faucets. The walls are finished in soft tints in satin effect, and the harmony of coloring in this one part of the theatre defies description.

As we enter the auditorium we see a series of domes supported upon the steel construction of the balcony and a scheme of decoration after the Italian Renaissance style, the relief work being in cream and gold. Directly over the auditorium an immense circular electrolier, forty feet in diameter, spreads its twenty arms out from the centre of the dome, and its three hundred and eighty incandescent lamps of frosted glass send their rays to every part of the auditorium with a grand illuminating effect. Encircling this electrolier is another division of the dome dropping from the electrolier a short distance, resplendent with floating cherubim trailing a bewildering mass of silken ribbons and garlands of flowers in their merry race around the wide spreading branch of three hundred and eighty electric lights.

No less attractive is the proscenium arch and the boxes, twenty in number, furnished with superb designs in stereo relief. Beautiful beyond all is the sounding board, with a depth of fifteen feet over the proscenium arch, bearing the most exquisite work in painting about the theatre.

Twelve dancing girls, life size in figure, present themselves in artistic abandon. The work was so elaborate that it was first executed on canvas in New York and then brought to the theatre to grace the sounding board.

The magnificence of the auditorium is entrancing. Wherever art has laid her finger she has left an impress of beauty. The grand sweep of the balconies, the soft harmony of the coloring, the beauty of the relief decorations and the masterfulness of the paintings have impressed us with the fact that we have found a perfect theatre.

While art has left its impressions, mechanical science appeals to us for a hearing. Every hygienic law has been considered in the construction. Pure air is forced into the building by a system of ventilation perfect in its conception. Each floor has a hollow space to admit the air from the immense air ducts supplied by a mammoth blower. The air is carried to every seat and forced into the house through the hollow legged chairs.

We are attracted by the general air of roominess about the auditorium, and at once discover that another distinctive feature is the seating arrangement. Every chair is of more than ordinary width, the spaces between them being so generous as to admit of free passage even when the audience is seated ; and this rule holds good even to the back seat of the second balcony, the chosen throne of the gallery god. This majestic critic, the terror of all "Thespians," is seated in comfort in a chair covered with the finest plush.

If we turn now to the stage, the proscenium arch is 40 feet wide and 34 feet high to the girder, and its soft velvet curtain hides a perfect stage, 68 feet wide and 45 feet in depth.

Almost every appliance known to the theatrical world has entered into its construction. Its electrical equipment of one thousand 32-candle power lamps is as nearly perfect as modern science could make it. Broad entrances on each side lead to the streets adjoining, and a cavalcade of horses can enter at one side, make a circuit of the stage and return.

The switch board which controls the light effects is a marvelous piece of mechanism. It is similar to that used at the Metropolitan Opera House, New York.

The theatre is fully equipped with the most approved fire apparatus. Instead of single standpipes a complete duplicate set is used. Adequate standpipes on each side of the stage are augmented by axes, hooks, buckets and fire extinguishers on each fly gallery, paint bridge, gridiron and roof.

In the construction, only iron marble and brick have been used. There are no wooden beams, bracings or floors ; no woodwork of any kind, even composition mouldings taking the place of wood in the door trimmings.

The seating capacity is 1,800, all reserved seats.





ONE YEAR OF OPERA.



"That exemplary theatre in Boston."—*William Dean Howells.*



THE record of the year just closed at the Castle Square Theatre is a novelty in the history of Boston theatres catering to first-class patronage. When the Lyric Stock Company was installed twelve months ago and the plans of the management announced, there were predictions that the project as proposed could not be carried out successfully. Progress has been steady, however, and the record is that of one of the greatest successes in the history of the American stage, while the future is full of promise.

The idea of a stock company presenting standard lyric drama is not a new one, but as carried out by the Castle Square management, there are many elements which mark the institution a novelty in this country. The theatres of Europe have nothing of the kind, except where the government, by granting a subsidy, enables the management to continue when patronage at low prices does not allow of the employment of the best artists. At the Castle Square, however, the best talent obtainable in America has been secured, the operas have been staged with only the best scenery, costumes and other accessories, and the season has been as great a financial as an artistic success. In the words of one of the Boston music critics, the acting and the singing of the Castle Square company has been "so very good that we are now cherishing new born hopes for the future of American comic opera; for

the one thing that has principally stood in the way of American comic opera has been, that our singing troupes cannot, as a rule, act well enough to warrant librettists and composers attempting anything corresponding to French opera comie or opera bouffe."

The beauty of the productions has been a matter of surprise and comment that hardly have died out, after a year of a great many widely-varying operas. The public would be surprised, although familiar with many details of the Castle Square productions, if informed of the time and money spent in the preparation of each week's series of entertainments. The management, having no old material to draw from, has been compelled to work from original designs, even in simplest details. The opportunity to fit the stage with settings worthy of the scheme planned has been improved with an eye not only to the needs of the present, but many years to come. The scenic work of Artist Frank King has been of a high order, producing results of lasting value. The wardrobe room has been managed skilfully and the workers there have labored on new materials from week to week. The electric plant has been perfected especially with regard to its application to novel stage details, until the equipment is unsurpassed, and capable of extraordinary variation. An elevator to both balconies has been installed, the theatre being the first in New England to make this innovation. The extraordinary popularity of the house as a cool and comfortable summer resort has been attained by a specially-installed cooling plant that furnishes a steady breeze of iced air to all parts of the house. This is in addition to the regular ventilation equipment, which tests by Prof. Woodbridge have proved to be unexcelled. Other points in the growth in popular favor of the theatre are its absolutely fireproof construction, its magnificent architecture, broad aisles, spacious foyer and roomy seats, upholstered alike throughout the house. The perfect acoustics make the theatre a temple of music. The voices and orchestra are harmonized beautifully, and the sounds reach the auditor's ears with surprising distinctness no matter how remote from the stage he may be seated.

The company that has sung throughout the year has been composed of the best talent obtainable, and has had the benefit of the direction of three experienced and competent men — William Wolff, Max Hirschfeld and J. J. Jaxon. Under their skilled eyes the work of the year has been carried along with dash and brilliancy. The standard has been the

highest and the training has been hard. Opera singers who can learn a new part every week are hard to find, but at the Castle Square there have been frequent changes of bill, grand opera succeeding comic, and comic succeeding grand, with quick changes to widely varying bills, such as the production of a Gilbert & Sullivan opera together with a grand opera on the same evening. That the company has passed through this without developing weakness in individual parts, but indeed gathering strength from month to month, speaks volumes in praise of the directors. The work is not only a delight for the company, but an education. Each week means continuous study from morning until the curtain rings down on the evening performance. The sounds of the hammers and saws in the scenery shop, the swish of the paint brush, and the click of the sewing machines in the wardrobe room are silent only at rare intervals. The works for the great repertory of operas during the year—prompt books, dialogue parts, vocal scores, orchestra parts, etc.—have been furnished by the Arthur W. Tams Musical Library, 109 West 28th Street, New York. This is one of the largest musical libraries in the world, and the promptness with which all supplies have been furnished by it to the Castle Square company has aided greatly the quick and thorough preparation of the operas.

That part of the theatre technically known as the “front of the house,” including ticket-sellers, ushers, and the many other attaches who work for the convenience and comfort of patrons, has been instructed to leave no stone unturned that every patron be pleased, and in departing carry away good tidings of great joy. The immense audiences, including, especially on matinee days, an unusually large number of women and children, are the best testimony to that appreciation which excellence begets. The list of regular subscribers who come without fail to every opera, many enthusiasts coming two or three times a week, is a large one, guaranteeing a patronage of which any theatre management justly may be proud.

Lovers of music of the highest standing in the community not only patronize these productions from week to week, but give the management the benefit of advice and encouragement expressed both privately and in the popular prints, some highly endorsing the scheme as a great public educator worthy of conscientious support by all, including even the most critical. Visitors from other cities, many of them musical

and dramatic managers, and singers, have come to see for themselves this new entertainment, and letters arrive from over this country and Europe inquiring as to the details. Entertainment managers in other American cities have taken their cue from the Castle Square and are preparing to venture on similar undertakings.

The management has reason to congratulate itself because of words of praise from distinguished dramatic and music critics, and also other literary and artistic men and women of our own and other cities, who have shown their appreciation by many hearty words. The Boston newspapers were quick to realize the character and significance of the work going on, and have been kind, helpful, and discriminating in their criticisms.

The management gives its heartiest thanks to all for their kindnesses, and assures present and prospective patrons that their interests during the coming year will be studied carefully. An effort to mark the second year as high on the standard of excellence as possible will be made, and the support of all who believe in the cleanest and best entertainment is solicited.





WILLIAM WOLFF.

WILLIAM WOLFF made his first appearance on any stage in Syracuse, New York, February 22, 1878, as *Gaspard* in "The Chimes of Normandy." His success reached the ears of Mrs. Holman, mother of the celebrated Holman sisters, and proprietor of the only two comic operas then on the road. She made the young actor an offer. Mr. Wolff was then in business in Syracuse, singing Sundays in one of the city churches.

He did not take advantage of Mrs. Holman's offer until the following year, when he joined her company to play principal parts in a tour through Canada. The company had an extensive repertory of grand and comic operas.

In 1880, Mr. Wolff went to New York to look for an engagement, and found one with an organization that at once set out for Boston. The company sang here at the old Alhambra Theatre in South Boston for four weeks, then went to Providence. Mr. Wolff returned to New York and went out on the road with a farce comedy company, playing Dexter Smith's "Cobwebs." After that he located in Chicago to be stage manager and principal comedian for the Church Choir company. He remained there two years, staging every large production of comic opera in Chicago, and gaining an experience that was invaluable. He then joined the Hess Grand and Comic Opera Company for one season, singing the bass parts in grand opera and the comedy parts in comic opera. His next engagement was with the Templeton Opera Company. Next he was at the head of the Alcazar Stock Opera Company in Chicago. This organization followed the plan of producing operas at frequent intervals for two years. In 1886, he journeyed to the Pacific coast with the Thompson Opera Company and opened in Portland, Ore., where the company remained for eight weeks, Mr. Wolff being stage director and first comedian. When the Thompson season closed in San Francisco, he joined George S. Knight's company, playing *The Judge* in "Baron Rudolph." From Knight's company he was called to St. Louis to take charge of the stage and do comedy work at Urhigh's Cave for the summer season. Then he went back to Chicago, where he played a two-months' engagement at the head of his own company. He left to join the Baker Opera Company, with which he remained seven years, winning the favor of thousands of theatre-goers in all cities and principal towns of the United States and Canada. In 1894, he organized a first-class opera stock company that sang at the Schiller Theatre in Chicago all summer. During the winter of 1895, while singing with the Louise Beaudet Company at the Castle Square Theatre, the subject of a permanent lyric stock company was proposed for the first time, and Mr. Wolff was chosen organizer and director of the new institution.

Mr. Wolff was born in Germany. No other member of his family ever appeared before the public. His teachers were Professors Pabst and Schultz of Syracuse University. His favorite opera is "Faust," and he likes best to sing the toreador's song in "Carmen." His favorite chorus is the second act finale of "The Queen's Lace Handkerchief." The part of *Rip Van Winkle* is his favorite, and of all the varieties of stage costumes in which he appears, he prefers simple rags. The range of his voice is two and one-half octaves — from low double C to G above the staff.



MAX HIRSCHFELD.

MAX HIRSCHFELD began the study of music with Theodore Kullak, one of the greatest piano teachers. Kullak conducted a conservatory in Berlin and employed ten teachers, all of whom had been graduated by his own school. Having passed examination, Mr. Hirschfeld was ordered a member of his instructor's class — a distinction, as he usually gave new comers to other teachers. After a year in the conservatory, Mr. Hirschfeld determined to devote himself entirely to music as a profession, and passing the examination was admitted to the Royal Academy

of Music in Berlin, the president of which was the world famous violinist, Joseph Joachim. Here the young man was a member of Ernst Rudorff's piano class, and on account of an overture for grand orchestra which he composed and dedicated to Joachim, gained admittance to Frederic Kiel's class of classical composition and contrabasse. Here Mr. Hirschfeld made the acquaintance of Philip Scharwenka, a composer of unusual merit, and learned to admire the talented and erratic pianist and composer Moritz Moszkowski.

The war between the Wagnerites and the anti-Wagnerites raged fiercest about the time that Mr. Hirschfeld was completing his education in Germany. The management of the Grand Opera House announced the first performance of "Tristan and Isolde," and Mr. Hirschfeld managed to get two seats, although the house was all sold out four weeks before the production. He invited his old friend and teacher Frederic Kiel to witness the performance. Kiel accepted more out of curiosity than admiration for Wagner, for the Royal Academy naturally favored the classical and well-known methods of music. The outcome may be imagined. Mr. Hirschfeld's old theoretical teachers, who had grown up in Mozart's, Beethoven's and principally Bach's school, ridiculed that sublime tone-poem, and answered his question about the value of the music as follows: "That man cannot write five logical bars of music." But Mr. Hirschfeld was in ecstasy; he bought the score of the opera early the next day and drummed it over from morning till night, neglecting his lessons, and swore eternal adherence to Wagner, which he has kept faithfully.

Mr. Hirschfeld went to the Pacific coast in 1883 and opened a class in harmony. His talents were not slow in gaining recognition, and he was engaged soon by the management of the Tivoli Theatre, where he conducted the productions of forty operas. He returned East in 1890 and was connected with leading opera companies on the road, including the "Miss Helyett," "Corsair," "Evangeline," and Pauline Hall.

In addition to being a skilled conductor, he is a composer of two original operas, one of them "The Star of India," and he wrote the music for "Dorcas," which has been heard by Boston theatre goers. Mr. Hirschfeld was one of the first to be engaged by the Castle Square management a year ago.

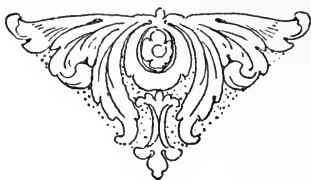


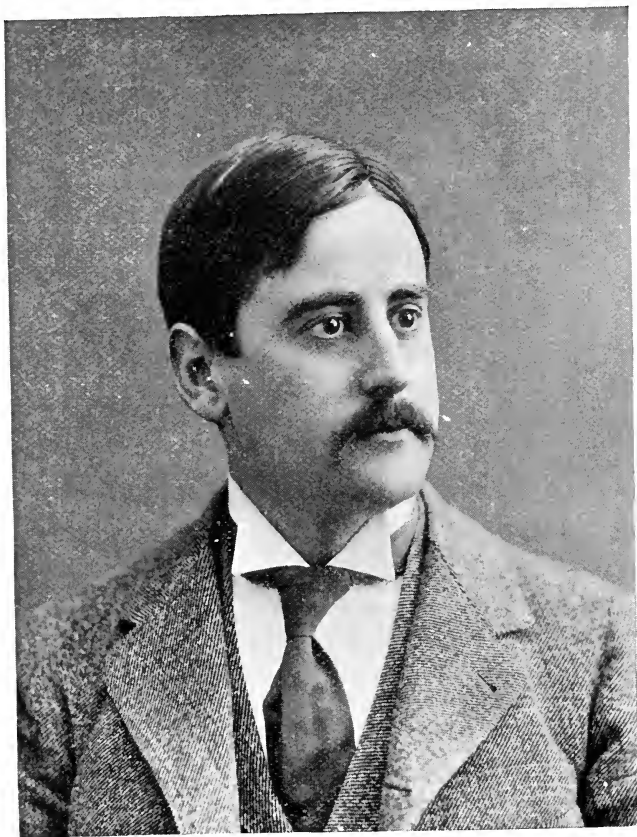
J. J. JAXON.

J. J. JAXON was born in Montevallo, Mo., and was the first man engaged by Mr. Wolff for the Castle Square company. He has been an operatic stage manager for many years, and experience has been his only teacher. His first professional engagement was in Baltimore, in 1876, with Charles E. Ford's Opera Stock Company. He has staged plays successively for the Dudley Buck Opera Company,

Edward E. Rice, John Stetson, Jennie Kimball, A. L. Wilbur, George A. Baker, the Spencer Opera Company, and others of lesser note. He attempted to found a stage managers' bureau in Paris, but after being offered only \$4 to give ten rehearsals to an amateur dramatic production, abandoned the project in disgust. He has studied stage effects in Paris and London, but believes that Americans lead in many ways.

It requires no little tact to control and obtain cheerful work from a large body of singers like that at the Castle Square Theatre, especially when the casts of operas are so different as they are. Some operas make provision for three prime donne, two tenors, two baritones, several comedians and many small characters, while others require only a quartette, and that to be picked, one may say, from a triple company. The study and thought necessary for each production, and quick decision by the stage manager at last rehearsals and first performances, are not to be spoken of lightly, either, but the greatest difficulty Mr. Jaxon has to meet is where the laughing and talking of the "populace" in the many operas, represented by the chorus, shall begin or end. It is easy to say, "stop all laughter and speech;" then the chorus is dull and lifeless, or, "go ahead and be lively;" then the danger of overdoing appears. Quiet scenes are spoiled and there occur in death scenes incidents where it is as difficult to control the laughter of the chorus or audience as it is to avoid smiling at a loud snore during a dull Sunday afternoon sermon.





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CLARA LANE.

CLARA LANE was born in Ellsworth, Me., but has been a resident of Boston since infancy. She received her education in and was graduated from the Dearborn school, going immediately thence to the study of music, for which she had genuine talent. She was taught first by John Hodgdon and later by Signor Oliveri. Church and successful amateur work and the undoubted dramatic ability she possessed caused her, as she

says, to become "a genuine stage-struck girl, with the determination to enter the profession," and as is always the case where there is a will, the way soon was presented.

In 1884, Miss Lane made her first professional appearance with the Bijou Opera Stock Company, under the management of the Hastings, opening in "Virginia." From then on, her advance, due to earnestness, conscientiousness, undoubted ability and very hard work, was rapid. The following two seasons, she was with Hoyt's "Rag Baby" and "Tin Soldier" companies, taking Isabel Coe's place, and afterward playing *Carrie Story* in "A Tin Soldier". From that, she again went into opera, and since, with one exception, has been identified with lyric companies.

She joined the Conreid Opera Company, opening at the National Theatre, Washington, in "Nanon," afterward playing *Fiametta* in "La Mascotte" and *Nina* in "A Night in Venice." Her next appearance in Boston was at the Hollis Street Theatre in E. E. Rice's revival of "The Corsair" in 1887, which later went to New York for a run. There she was engaged for the prima donna character in "The Pearl of Peking" at the Bijou Opera House. Then she signed with the Carleton Opera Company and for four years sang the leading soprano roles in that organization throughout the West. Later she supported J. K. Murray in "Glen da Lough," and for several seasons appeared in the West at the head of the Murray-Lane Opera Company.

Last season, at the time of Lillian Russell's illness, Miss Lane was engaged to take her place in "The Tzigane," and was considering an offer from Miss Russell's managers when the call came from the management of the Castle Square Opera Company, and Miss Lane returned to her childhood home. As in all stock companies, patrons and artists have become closely attached and Miss Lane considers this one of the greatest incentives to good work. The knowledge that she is among friends who care for her success is inspiring.



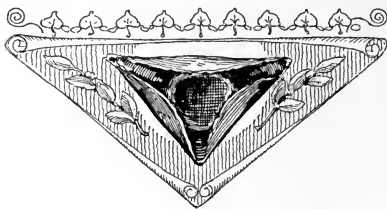


EDITH MASON.

EDITH MASON was born on Governor's Island, N. Y. Neither her father nor mother had stage experience. She is a niece of Col. Watterson, editor of the Louisville *Courier-Journal*. Her father was Lieut. Charles E. Moore of the United States Army, who was stationed on Governor's Island when his daughter was born. She studied under Mme. Murio-Celli and Frau Pappenheim in New York. Her first pro-

fessional engagement was with the Patrick Gilmore Concert Company. Under Mr. Gilmore's management, she traveled through the South, and remained with his company for both seasons of 1889 and 1890. In the latter year she sang with Anton Seidl at Brighton Beach, later joining the Jules Grau Opera Company, with which she remained for four years as prima donna, holding that position until she came to the Castle Square Company, July 22, 1895.

Miss Mason's voice is a high soprano. "The Last Rose of Summer" is the song she prefers above all others. Her favorite opera is "Martha," and her favorite part is the heroine of that work. "Il Trovatore" ranks with "Martha" in her affections. She prefers any kind of peasant costume to the most elaborate of stage dress.





FATMAH DIARD.

FATMAH DIARD was born in St. Louis, Mo. She was named Fatmah by an eccentric father, a French soldier in the Egyptian service, the old warrior having fancied one of the Egyptian odd names. She was educated under her mother's eye and her musical gifts soon became apparent. She began her career by singing in city choirs, and her parents decided to give her still greater opportunities. The best masters

in St. Louis were secured for the promising pupil, and by their advice, she came to New York for instruction. Her first master was Emilio Bellari, who taught Nordica, Chevalier Scovel and many other stars. Mme. Fursch-Madi and Mme. Murio-Celli together with M. Sapio, of Mrs. Thurber's Conservatory in New York, also taught the young girl, and in a short time, she made her debut on the New York stage in a burlesque under the management of E. E. Rice. Her first professional engagement, however, had been in St. Louis, where she played page parts in Shakespearean plays under John W. Norton at the Grand Opera House. After a short engagement with E. E. Rice, she left to appear as *Yum-Yum* in the original "Mikado" company in Boston. Thereafter she came successively under the management of John Stetson, J. C. Duff, E. E. Rice, Charles E. Ford, John Templeton, Mme. Zelda Seguin and others.

Her first part in opera was little *Hans von Beekman* in Rip Van Winkle" with Ford's Opera Company. She played all parts in this company in a repertory of about thirty operas, ending with *Martha*, *Arline*, *Zerlina*, etc. She was the first *Artea* in "Adonis" with E. E. Rice, the first *Princess Ida* and the first *Yum-Yum*, with John Stetson. She played *Gianetta* with "The Southern Gondoliers" company. She sang in summer seasons at Urhigh's Cave, St. Louis; Euclid Avenue Opera House, Cleveland; Grand Opera House, New Orleans and Hookey's Theatre, Chicago. She was engaged two seasons with Barnabee & MacDonald in The Bostonians Company as *Maid Marian* in "Robin Hood." For two years past, she studied in Paris under Mme. Marchesi, M. Manzin, the chef d'orchestra of the Paris Grand Opera House, and Randegger of London.

Mlle. Diard was cabled February 7 of this year by the Castle Square management, and opened as *Filina* in "Mignon" on March 9. She sings with equal facility in German, French, Italian and English. Her foreign successes were as *Nedda* in "Pagliacci," *Arline* in "The Bohemian Girl" and *Micaela* in "Carmen." She was with the Carl Rosa Opera Company during a tour of the English provinces. Her voice is a high lyric soprano, with a range from A below the staff to F above. Her favorite opera is Massenet's "Manon," although she made her New York success in the title role of "Lucia di Lammermoor." Her favorite solo is the "bird song" from David's "Pearl of Brazil." She likes best to appear in the part of *Rosina* in "The Barber of Seville." Her favorite stage costume is bridal trains and queens' robes, although she has a liking for the boy's dress of "Robin Hood."



NINA BERTINI HUMPHRYS.

NINA BERTINI HUMPHRYS joined the Castle Square Lyric Stock Company March 30 of the present year. She is the first of her family to adopt the stage as a profession. Her amateur appearances were in Minneapolis, where she staged "The Sorcerer." Her teachers were Lamperti, Teresa Brambilla and Emil Behnke. She made her professional debut in Italy as *Armina* in "La Sonnambula." Her first season in

America was in company with Emma Abbott, who gave the young girl the name of Nina Bertini, to which, later, she added her own name. Miss Humphrys alternated with Mme. Pauline L'Allemand, at the Grand Opera House, New York. Subsequently, she sang two or three spring seasons at the same theatre. She joined the Hinrichs Opera Company, and remained with them four seasons. Last winter she sang with the Tavery Opera Company, always in prima donna roles. She has also sung in oratorio and with the Thomas Seidl and Gilmore Concert Companies.

Miss Humphrys has twenty-two grand and twenty comic operas in her repertory. Her education by teachers in Germany, France and Italy enables her to sing in four languages. The range of her voice is from B flat below the staff to E flat above. Her favorite opera is "Mignon," and her favorite parts are the heroine of that opera, also *Gilda*, *Oscar* in "The Masque Ball", and *The Queen* in "The Huguenots."





HATTIE BELLE LADD.

HATTIE BELLE LADD's birthplace was Lewiston, Me., and her teacher was Francis W. Perry of Boston. She showed a fondness for music in childhood, and when ten years old appeared as *Little Red Riding Hood* in the opera of that name. Later she sang in an amateur production of "The Bohemian Girl." Her first professional engagement was with The Bostonians. She traveled with them over the western

circuit, singing the part of *Alan-a-Dale* in "Robin Hood." She joined the Castle Square company July 8, 1895, and her first appearance here was July 15, as *Lazarillo* in "Maritana." Next she portrayed *Dimitri* and *Nursidah* in "Fatinitza," *Moustique* in "Olivette," *Prince Paul* in "The Grand Duchess," *Fortebraccio* in "Amorita," *Baptiste* in "Nanon," *Queen Isabel* in "The Three Black Cloaks," *Frederic* in "La Mascotte," *Brigadier Baldomero* in "Heart and Hand," and many other characters.

Miss Ladd's voice has a range of from F below the staff to C above. Her favorite songs are "O, Promise Me" in "Robin Hood" and the prison song of "Maritana." Since joining the Castle Square company, her favorite part has been *Azucina* in "Il Trovatore." Her favorite opera is "Faust," and her preference in stage dress is long skirts, which seldom she has an opportunity to wear.



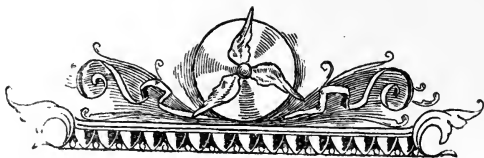


ROSE LEIGHTON.

ROSE LEIGHTON is a native of Shepherds' Bush, a suburb of London. Neither of her parents were connected with the stage. Her father was a doctor of medicine. She was a lover of music when a child. One day, desiring a ball dress which her parents were not disposed to give her, she declared independence, and announced her intention of singing comic opera to earn her living. Through the influence of Music Director

Stanislaus, she obtained an engagement at the Criterion Theatre, London, making her debut in a French opera by Lecoeq, called "Les Pris St. Gervais," which was followed by "Girofle-Girofla," in which Miss Leighton played *Piedro*, the late Julia Mathews being the prima donna.

She had been on the stage scarcely three months, when the entire company was engaged by Messrs. Colville & Henderson to appear in New York. American proved so much to her taste that she decided to make it her home, and she has been in this country ever since, with the exception of one year which she spent with her father in England. She has traveled with all the first-class opera companies, including the Hess, McCaull, Duff, Lillian Russell and Darville. She opened December 6 last in "Fra Diavolo" at the Castle Square. She has had wide experience in repertory singing, and is capable of playing a different style of part each week. *The Gipsy Queen* in "The Bohemian Girl" is one of her favorites, and *Artemisia* in "The Merry War" is much to her liking for comedy and bluster. Her favorite solo in "Nobil Signor" from "The Huguenots." She studied under the Italian master Gilardoni.





ANNE FORDING.

ANNE FORDING was born in Fort Wayne, Ind., and was an actress in ingenue parts before coming to the Castle Square Theatre as costume designer. This is a new position for Miss Fording but, from the time when she began the direction of the manufacture of costumes for the operas, in the large wardrobe room with which the theatre is especially equipped and where a force of women is employed constantly, her man-

agement has been marked by taste and skill. The costliest materials have been employed, and entirely new designs created from week to week.

The public has little idea of the value of materials used and the amount of work put into the costumes for the operas produced during the past season. The finished product, packed neatly away in big trunks and boxes in the wardrobe room, represents an expenditure of thousands of dollars. The measurements of every member of the company are in Miss Fording's books, and a whole set of costumes can be provided at short notice.





THOMAS H. PERSSE.

THOMAS H. PERSSE was born in Limerick, Ireland. His parents came to this country soon after his birth and settled in Toronto, his father entering upon the duties of provincial emigration agent. Thomas developed an athletic rather than a musical tendency, devoting considerable time to the national game lacrosse, at which he became expert. Going to Winnipeg as an employee of the Canadian Pacific Railway Company,

he joined the militia and helped subdue the Riel rebellion. He entered the army a private and resigned a lieutenant's commission when he left. He wears a government medal awarded for brave deeds.

Mr. Persse's voice was in demand for entertainment long before he thought of taking up the stage, and he made amateur appearances in "The Pirates of Penzance," "Pinafore" and "The Chimes of Normandy" in Winnipeg in 1882 and 1883. On New Year's Day, 1886, he began the serious study of music in New York, his teachers being F. E. Bristol and George Sweet. His first professional engagement was of seven weeks' duration with the Marie Greenwood English Grand Opera Company in New York in 1887. He left them to join the Ilma de Murska Company in a concert tour, singing one act of the opera and in the first part of a concert programme. Of that company, Max Strakosch was manager, Ilma de Murska soprano, Helen Norman contralto, Edward Cormell bass, and Mr. Persse tenor. The latter is the only survivor of these five.

Mr. Persse then joined Clara Louise Kellogg in a concert tour, still under Max Strakosch, singing the last act of "Il Trovatore," the third act of "Martha," the "garden scene" from "Faust," and an act from "Favorita." The following season, Miss Kellogg went out at the head of an English grand opera company, having Mr. Persse as one of the tenors, singing *Thaddeus*, *Lionel* in "Martha" and small parts in other operas, when the company's leading tenor, Leonard Labatt was in the cast. During one of the performances in Philadelphia, the opportunity came for Mr. Persse to show what he could do. Labatt was singing *Manrico* in "Il Trovatore," while Mr. Persse was cast for the small part of *Ruiz*. The former's voice gave out after the second act, and Mr. Strakosch asked Mr. Persse to take Labatt's part from that point on. Mr. Persse did so and from that time has played leading roles, singing for the balance of that season *Don Jose*, *Lionel*, *Faust*, *Manrico* and *Thaddeus*.

During the next season, that of 1889-90, Mr. Persse sang with Francis Wilson in "The Oolah" and "The Gondoliers," finishing in May in Philadelphia. Then he joined the Sea King Company, singing in Philadelphia and New York during the summer. In the winter of 1890, he joined the Jules Grau Opera Company and remained with them until he came to the Castle Square, July 22, 1895. His voice has a range of two octaves, from C to C. Of many favorite operas, his choice lies between "Carmen" and "Cavalleria Rusticana." His favorite solo is "De Quilla Pivo." His favorite part is *Manrico* in "Il Trovatore," and he likes gypsy costume best of all stage dress.



J. K. MURRAY.

J. K. MURRAY was born in Liverpool, England, and came to this country in 1869, settling in Pittsburg, Pa., where he lived until he entered the theatrical profession in 1884. While in Pittsburg, he did more or less church and amateur singing and the praise he received induced him to accept his first professional engagement with Catherine Lewis. Shortly afterward, John A. McCaull witnessed his performance

and was so much impressed that he offered him an engagement. Mr. Murray made his first appearance in Boston, in the cast of "The Sorcerer" when Mr. McCaull brought that opera to Boston in the spring of 1885. The following season, Mr. Murray joined the Carleton Opera Company, and remained with that organization six years, traveling extensively on the Pacific coast, where he became a strong favorite. His next appearance in Boston was in the season of 1892-93, when he played a four weeks engagement at the Columbia Theatre, starring in the Irish drama "Glen da Lough," supported by Clara Lane.

But Mr. Murray did not care for the romantic so much as for the lyric drama, which gives him wider scope for his versatility, so he returned to opera with Clara Lane and formed the Murray-Lane Opera Company, which appeared in all the western cities under his personal management. After closing a very successful summer season in Cleveland, Mr. Murray and Miss Lane accepted last September an offer from the management of the Castle Square Theatre. Since his connection with this company, Mr. Murray has portrayed many characters. He enjoys himself while singing anything that pleases his hearers, but has an undeniable preference for grand opera. It always has been his ambition to appear in the standard lyric works, and the opportunity never occurred before.





ARTHUR WOOLEY.

ARTHUR WOOLEY was born in Walsall, England. His inherent liking for music was shown at the age of eight years, when he joined the choir boys in Lichfield Cathedral, where he remained until he was sixteen years old, his teachers during that period being Dr. Frank Taylor and Thomas Bott. He came to this country to visit relatives in 1881, when eighteen years old. His first amateur appearances in this

country were with the Syracuse New Opera Company and Philharmonic Society in 1881 and 1882. In the latter year, he was engaged by John Moulton of Salem, founder of the Bennett-Moulton Comic Opera Company, who met Mr. Wooley by chance, while he was appearing in amateur productions in Syracuse. He sang under Mr. Moulton's management for twelve years.

The part of *The Marquis* in "The Chimes of Normandy" was the first that Mr. Wooley played under Mr. Moulton's management. He has acted every male character in that opera in the course of his stage career. In the summer of 1889, he was leading comedian with C. D. Hess in Milwaukee, at Schlitz Park. For the season of 1894 and 1895, he was with the Grau Opera Company as comedian and stage manager. He joined the Castle Square Company May 27, 1895.

The compass of Mr. Wooley's voice is twenty notes, from E to A. He played baritone parts for four years, but always desired to play comedy, and the sudden illness of a comedian one night gave him an opportunity which he tried successfully, proving that his best endeavors lay in that direction. His favorite parts are *Cadieux* in "Erminie," *The Cooper* in "Boccaccio" and *Piffkow* in "The Black Hussar." He prefers comic songs to all others. All of his family are musically inclined, his father being a violinist of note. His elder brother Frank is a favorite comic opera singer. Mr. Wooley married a niece of Samuel Hague, the old time minstrel, who was the first American manager to take a minstrel organization to England.





CHARLES O. BASSETT.

CHARLES O. BASSETT was born in Toledo, O. He made several amateur appearances there, his most ambitious being in a production of "The Chimes of Normandy." Encouraged by his successes, he sailed abroad, and began studying in Italy. His teacher for three years was Vannuccini, in Florence, and for six months he studied with Lamperti in Milan. His first professional engagement was in Italy, and he filled

engagements successively in seven theatres there, including the Dal Verme in Milan, the Tiatro delle Muse in Ancona, the theatres in Viadana and Pisa, and the Tiatro Nvoro in Florence.

His American debut in Italian was at the Academy of Music, New York, where he sang under Mapleson's management with Mmes. Patti, Scatchi and others. His American debut in English was in "Faust" at the Academy of Music, Philadelphia, with the American Opera Company. He has been a member of the following companies: New York Casino, one year; The Bostonians, one season; the American Opera Company, the National Opera Company, Charles E. Locke's National Opera Company and Gustav Hinrich's American Opera Company, one year each; the Sumner Opera Company for three seasons, in Philadelphia; the Boston Ideal Opera Company, one season, and the Duff Opera Company, three years.

Mr. Bassett has been the original in English in America of the following parts in the operas named: *Assal* in Goldmark's "Queen of Sheba;" *Turridu* in Mascagni's "Cavalleria Rusticana;" *Clement* in Missager's "Bascohe" and in Edward's "King Rene's Daughter." Altogether he has done forty-two grand and twenty light operas. He has sung at concerts in London twice to royalty — once to Princess Mary of Teck, and once to her daughter Princess May, now Duchess of York, the prospective Queen of England. His voice reaches high C when in its usual condition. His favorite opera is "Lohengrin," and for a solo he prefers the aria from "Lakme." His favorite part is Don Jose in "Carmen." He joined the Castle Square Company for the first time in February of this year, singing *Ralph Rackstraw* in "Pinafore."





W. H. CLARKE.

W. H. CLARKE made his debut as a professional in 1881, singing the bass part in Handel's oratorio, "The Messiah" with the Apollo Club of Chicago, under the direction of Theodore Thomas. During that and the following year, he appeared with different societies in various places, singing bass parts in "St. Paul," "Elijah," "The Creation," "Judas Maccabeus," Verdi's "Manzoni Requiem" and *Meph-*

istopheles in Berlioz's "Damnation of Faust." Then he turned his attention to opera, as he always had a strong leaning toward that branch of the profession of music. His first venture was with the Chicago Ideal Opera Company under the management of Will J. Davis. The operas given were "Pinafore," "Patience," "The Sorcerer" and "Iolanthe". His first appearance was in Milwaukee as *The Admiral* in "Pinafore." The company had been organized for a short summer trip, but its successes encouraged Mr. Davis to extend its engagements, and it was out twenty-two weeks through the West and South, including Texas, and finishing in Louisville, Ky. Shortly after returning, the first production on any stage of the first American grand opera "Zenobia," by Silas G. Pratt, was given. As in "Favorita," the star part is for contralto and was to have been taken by Annie Louise Cary, the basso part *Longinus*, a high priest, being assigned to Myron W. Whitney. It was but a short time before the work was put in rehearsal that Miss Cary contracted the serious throat difficulty which led to her retirement from the stage. Mr. Whitney was not available either, so Miss Dora Hennings of Cleveland took *Zenobia* and Mr. Clarke *Longinus*. The production was sumptuous, with two hundred people on the stage, horses, chariots, and an orchestra of seventy-five. The director responsible for the magnificent stage production was William Wolff.

Soon after, Mr. Clarke was engaged by the late John Stetson for *King Hildebrand* in Gilbert & Sullivan's "Princess Ida." In that organization were Mlle. Diard and Mr. Jaxon of the Castle Square forces. About that time, W. F. Carleton organized his first company. It included Dora Wiley, Jessie Bartlett Davis, Richard Golden, Francesca Guthrie and Mr. Clarke. The company did "The Merry War," "Fra Diavolo," "The Mascot" and "The Drum Major's Daughter." While appearing in Chicago, the manager of the famous old Boston Ideals heard Mr. Clarke and made him the principal basso with that company, to succeed Myron W. Whitney. During the first season, the company had for sopranos Marie Stone and Zelig de Lussan, contraltos Agnes Huntington and Louis Lablache, tenors Tom Karl and Herndon Moosell, baritones W. H. MacDonald and H. C. Barnabee, basses W. H. Clarke and George Frothingham. Miss de Lussan, Miss Huntington and Mr. Clarke made their debuts with the company together in New Haven in "The Bohemian Girl." The personnel remained practically

the same till the secession of Messrs. Barnabee, Karl and MacDonald to form The Bostonians two years after. With the Whitney Company, Mr. Clarke first sang "Faust," "Lucia," "Freischutz" and "Rigoletto."

During the summer season of 1889 or 1890, he appeared as *Gen. Bombardos* in J. C. Duff's production at the Broadway Theatre, New York, of "The Queen's Mate." The cast included Lillian Russell and Camille Darville. The next summer season he sang in Schlitz Park, Milwaukee, under C. D. Hess, doing grand opera entirely. After leaving the Ideals, he sang three successive summer seasons with the Gustav Hinrichs Company in Philadelphia, New York, Baltimore and Washington, doing a large repertory of grand opera. There Mr. Clarke was associated with many famous artists. They gave the first productions in America of "Cavalleria Rusticana," "L'Amico Fritz," "Pagliacci" and Bizet's "Peccheurs des Perles." In 1892, he was for a short time primo basso of Minnie Hauk's Grand Opera Company, afterward joining J. C. Duff's Company to do his original part in "The Queen's Mate", also appearing in "A Trip to Africa."

Mr. Clarke gave up opera in 1893 for the oratorio and concert stage and appeared in all the spring festivals of 1895 with the Boston Festival Orchestra and noted singers, having the pleasure of singing *Mephistopheles* to the *Marguerite* of Mme. Nordica, in the "garden scene" from Gounod's "Faust" done in costume at the Columbus festival. Other concert and festival engagements brought him to the date of his appearance with the Castle Square Company, Feb. 3, 1896.

Mr. Clarke was born in Hamilton, Canada. His teacher was Frederick W. Root of Chicago. The range of his voice is from C below the staff to F above. His favorite opera is "Faust." Handel's "Why Do the Nations" or *The Cardinal's* aria from "La Juive" is his best solo. He likes best the parts of *Mephistopheles* in "Faust" and *Caspar* in "De Freischutz."



A SAMPLE DOZEN.



“—— a management whose services to the public in the presentation of standard musical works have been substantial and praiseworthy.”
—Henry A. Clapp in *Boston Advertiser*.

“What a theatre the Castle Square is for a production! For numbers and frequency this new theatre beats the record. Such detail is rarely found.”—*Boston Standard*.

“The ease with which the company acquits itself in a change of opera every week is extraordinary, and it is to be heartily complimented on the effectiveness of its first nights.”—*Boston Herald*.

“Many predicted failure for the enterprise; but the result has been a most gratifying success from a musical, a moral and a financial standpoint.—Rev. Samuel J. Barrows in *Christian Register*.

“I am a regular subscriber at the Castle Square Theatre, and heartily enjoy the performances, which give proof of what can be done by American artists, trained in America and singing in the English language.”—John K. Paine, Professor of Music, Harvard University.

“It is getting to be too old a story to wonder at, how the members of the cast can keep up their standard week in and week out, singing every night, rehearsing every day, and yet put the vim into their work that they do. The chorus is equally deserving of praise in this respect.”—*Boston Globe*.

"It is but repeating a tale many times told to say it, but it is impossible, whatever the opera may happen to be, not to speak of the painstaking care, of the nice attention which is given to the smallest details, and of the general excellence of an operatic performance at the Castle Square Theatre."—*Boston Transcript*.

"Mr. Walter Damrosch spoke freely to a New York reporter the other day concerning opera in general, and his own opera in particular. In a fine burst of prophecy, he pointed to Boston as the first American city where opera would have an abiding-place. Not only did the composer of "The Scarlet Letter" forget the existence of New Orleans, where opera has flourished, and Philadelphia, where opera was maintained this season by the citizens; he ignored utterly the fact that opera is established at the Castle Square Theatre in this town."—Philip Hale in *Boston Journal*.

"If there were any people in the audience that went to scoff at the idea of a company habituated to the interpretation of comic opera, presuming to essay one of the works ("Carmen"), usually included in the repertoires of grand opera companies, those misguided individuals were left without a leg to stand on, figuratively speaking, and doubtless they joined with the heartiest good will in the frequent outbursts of approbation that followed in rapid succession throughout the progress of the piece, although reaching their climax after the chorus of the toreador's song, which was sung four times before the action of the opera could be resumed, and which led to a curtain call for *Carmen*, and some of the other principals of the cast. The audience was one to be proud of, showing that the amount of the admission fee has little to do with the character of the attendance at this house, and the evidences of wealth and fashion which crowd the boxes as well as the orchestra seats spoke eloquently in behalf of the high quality of the musical offerings of this theatre."—*Boston Globe*.

"The Castle Square Theatre is reaping the just reward of the spirited enterprise of its management. The handsome house is filled at every performance, and the public is loud in its approval of the elaborate and beautiful manner in which the operas are staged. The idea of presenting a different opera every week was a felicitous one, and thus far the operas have been chosen with great judgment. As all of the scenery and the costumes must be expressly made for each opera, the expense attendant on the plan adopted is by no means light, but this does not weigh with the management in its determination to deal fairly and liberally with the patrons of the establishment. Everything that can be done for the comfort and pleasure of the public has been done. On the

warmest night a cool temperature prevails in the auditorium, and no more attractive place of amusement and no more enlivening a summer night's entertainment can be found in town during the heated term, than are presented at this cosy and admirably managed house."—B. E. Woolf in *Boston Herald*.

"Two or three weeks ago I ventured to express in this place what seems to be a very wide spread discontent with the excessive price of seats at the theatres. Letters from different parts of the country have come urging me to continue my championship of cheaper seats, and one correspondent calls my attention to the fact that a theatre in Boston has flourished this winter upon first-class English opera, at from twenty-five to seventy-five cents a seat. Another writes me he is 'a poor man, a lover of good plays and good books, but must often stay away from the presentation of a meritorious play because the price of a seat will buy a book and more genuine enjoyment;' and the purpose of the present paper is to persuade other readers to make his wise choice between the theatre and literature. The best seat at a theatre ought not to be more than seventy-five cents, which is the price of that exemplary theatre in Boston. . . . At our theatres, a dollar is more than any performance is worth, and I think that when more is asked the intending purchaser will do well to turn from the box office and buy a book."—William Dean Howells in *Harper's Weekly*.

"The performance ("The Mikado") was a superb demonstration of what can be done in light opera by a good stock company. And by stock company we mean a troupe without especially bright particular stars, called upon to do all sorts of things in the light opera line, week in and week out, during a whole season. A company got together for the performance of one particular work during a long run cannot properly be called a stock company; a stock company is one got together, and held together, for all around work. And the company at the Castle Square is distinctly this. To be sure, it has some unusual merits; the voices of both principals and chorus are, in general exceedingly good; the people sing well, above the average, and act better than is common with singing troupes in this country. Indeed, their acting and singing was so very good that we are now cherishing new-born hopes for the future of American comic opera. For the one thing that has principally stood in the way of American comic opera has been that our singing troupes cannot, as a rule, act well enough to warrant librettists and composers attempting anything corresponding to French opera comic or opera bouffe. Upon the whole the performance was one of the very best we have ever seen of a Gilbert & Sullivan operetta. One need not be afraid of speaking too emphatically about it. Go and see it; it will be well worth your while."—William F. Apthorp in *Boston Transcript*.

WEEK OF MAY 6, 1895.

THE BEGGAR STUDENT.

COMIC OPERA in Three Acts by MILLOCKER.

CAST OF CHARACTERS.

SYMON SYMONVITZ, the Beggar Student	Mr. John E. McWade
JANITSKY, his friend	Mr. Edgar F. Seamaus
GEN. OLLENDORF, Military Governor of Cracow	Mr. William Wolff
ENTERICH, a jailor	Mr. Beaumont Smith
PUFFKI, } good conduct prisoners {	Mr. Dick Jones
PIFFKI, } assistants to the jailor {	Mr. Dan Hayes
MAJOR HOLTZHEIM, } young officers of {	Mr. David F. Moore
CAPT. HENRICH, } the general's {	Mr. Archie Macdonald
ADJUTANT RICHTHOFEN, } staff {	Mr. F. Bernard
SITZKY, an innkeeper	Mr. Geo. H. Weale
ONOPHRIE, Palmetica's servant	Mr. Richard T. Jones
COUNTESS PALMETICA	Miss Alice Gaillard
LAURA, { her daughters }	Miss Louise Eissing
BRONISLARA, { }	Miss Marie Mulle Bell
LIEUT. POPPENBURG, of the general's staff	Miss Rosaline Rissi
Chorus of Prisoners, Peasants, Soldiers, Musicians, Courtiers, Pages, Maids, Children, etc.	

SYNOPSIS OF SCENERY.

- ACT I.—*Scene 1.* 'The Military Prison at Cracow. *Scene 2.* The Springtide Fair.
ACT. II.—Grand Saloon in the Countess' Palace.
ACT. III.—Garden of the Palace.

For music of this opera go to Louis M. Ross & Co., 32 West St.

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THE STORY OF THE BEGGAR STUDENT.

Gen. Ollendorf, Military Governor of Cracow, is in a terrible rage at his failure to make an impression upon the heart of the fair Laura, daughter of the haughty Countess Palmetica. He had so far forgotten himself as to kiss the lady upon the shoulder while escorting her to supper, and the insult of a blow upon the cheek from the proud Laura's fan had been added to his chagrin. At his wit's end to avenge himself, the idea strikes him to dress a poor, low born young man in the finery of a Prince, trusting to the poverty of Palmetica and her daughters to jump at the bait and accept the imposter as a husband for Laura. After she was duly married she would discover the imposture and Ollendorf's revenge would be complete.

The general finds in the military prison the desired person, one Symon Symonvitz, a poor student, who has been imprisoned for debt.

The plan is carried out, the wedding is over, the bride deeply mortified before the assembled nobility of Cracow, and the bridegroom thrust with his princely trappings into the street amid the jeers of his drunken prison companions whom the general has brought to the wedding to make merry at the confusion of the poor student. The general's delight knows no bounds, but he has not reckoned upon the activity of Janitsky, a Polish officer, who was permitted to accompany Symon in his short freedom as his secretary. Janitsky, falls in love with Laura's sister, Bronislara, and with Symon contrives to obtain valuable information and money enough to permit the Grand Duke Stanislaus, of Poland, to capture the citadel and bring Cracow again under Polish rule, for which service Symon is presented with the title of count, not, however, until Laura has declared her true love for him as a student and signified her desire to share his fortunes be his rank what it may.

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pay for the ordinary kind.

Ladies will be perfectly suited in
our stock.



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Ruggles Street,*

BOSTON, MASS.

WEEK OF MAY 13. 1895.

BOCCACCIO.

COMIC OPERA in Three Acts by FRANZ VON SUPPE.

CAST OF CHARACTERS.

BOCCACCIO, novelist and poet	Miss Louise Eissing
LEONETTO, his friend and student	Mr. Edgar F. Seamans
PIETRO, Prince of Palermo	Mr. John E. McWade
LOTTERINGHI, a cooper	Mr. Beaumont Smith
LAMBERTUCCIO, a grocer	Mr. Wm. Wolff
SCALZA, a barber	Mr. Frank Ranney
PRATILLI, a bookseller	Mr. David F. Moore
THE UNKNOWN	
CHECCO, a beggar	Mr. Dick Jones
LA CASCIO, the Major Domo to the Duke	
FRESCO, the cooper's apprentice	Mr. E. F. Terry
FIAMETTA, Lambertuccio's adopted daughter	Miss Marie Mulle-Bell
BEATRICE, Scalza's daughter	Miss Rosalind Rissi
ISABELLA, Lotteringhi's wife	Miss Anne Fording
PERONELLA, Lambertuccio's sister	Miss Alice Gaillard
FILIPPA	Miss Mabel Irving
ORETTA	
DONNA TANCOFIEN	Miss Anna Fitzgibbon
TOFANO	Miss Flossie Wallace
CHICHIBIO	Miss Lola Bigger
GUIDO	Miss Flossie Waitt
CISTI	Miss Eva Anderson
FEDERICO	Miss Kate Corey
GIOTTI	Miss Bertha Wilson
PINERI	Miss Violet Ainsley
LANTO	Miss Alice Whitney
	Miss Frankie Barrington

Chorus of Beggars, Students, Peasants, Citizens, Coopers,
Courtiers, etc.

SYNOPSIS OF SCENERY.

ACT I.—In Front of the Church, Florence.

ACT II.—Adjoining Yards of the Grocer and Cooper.

ACT III.—The Ducal Garden.

For music of this opera go to Louis M. Ross & Co., 32 West St.

Richardson & Swett,

IMPORTING TAILORS.

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TROUSERS,	\$8.00 and upwards.
BUSINESS SUITS,	30.00 and upwards.
BLACK FROCK SUITS,	35.00 and upwards.
OVERCOATS,	30.00 and upwards.

Although these prices are much lower than formerly, we guarantee all garments to be cut from our regular line of imported cloths, made and trimmed in our usual first-class style.

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IMPORTED GOODS,*

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J. A. SWETT.

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Opp. Young's Hotel.
MARCH 1st, 1896.

STORY OF BOCCACCIO.

Pietro, the Prince of Palermo, goes to Florence, in accordance with the wishes of his father, to marry Fiametta, the daughter of the Duke of Tuscany. Fiametta, when a child, had been adopted by Lambertuccio, a grocer, who was not aware of her noble birth. The Duke had caused her to be reared in this humble manner for reasons of his own, intending her to be wed Pietro, to whom she had been in infancy betrothed. Upon Pietro's arrival in Florence, before presenting himself to the Duke and Fiametta, he joins in several adventures with the students. Boccaccio, the novelist and poet, who is hated by the men of Florence for having ridiculed them in his novels, is deeply in love with Fiametta. Pietro is mistaken for Boccaccio, and is severely beaten by the indignant Florentines. As Pietro is about to be solemnly betrothed to Fiametta, for considerations of state (although he does not love her, and she dislikes him), Boccaccio, knowing that his affection for her is reciprocated, arranges a play which illustrates the follies of Pietro so strongly that the latter surrenders the hand of Fiametta to Boccaccio.

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ON SALE AT THE HOTEL CAFE.

WEEK OF MAY 20, 1895.

❖❖❖ DOROTHY ❖❖❖

COMIC OPERA in Three Acts by ALFRED CELLIER.

CAST OF CHARACTERS.

SQUIRE BANTAM, of Chanticleer Hall . . .	Mr. Beaumont Smith
DOROTHY BANTAM, his daughter, . . .	Miss Louise Eissing
LYDIA HAWTHORNE, her cousin, . . .	Miss Marie Mulle Bell
PRISCILLA PRIVATE, a widow, } Squire Bantam's {	Miss Alice Gaillard
LADY BETTY, } Guests {	Miss Annie Fitzgibbon
PHYLLIS, Tuppert's daughter . . .	Miss Rosalind Rissi
GEOFFREY WILDER, Bantam's nephew . . .	Mr. Harold Winthrop
HARRY SHERWOOD, Wilder's chum, . . .	Mr. John E. McWade
LURCHER, a sheriff's officer . . .	Mr. Wm. Wolff
TUPPET, the village landlord . . .	Mr. Dick Jones
TOM GRASS, in love with Phyllis . . .	Mr. C. E. Landie

SYNOPSIS OF SCENERY.

ACT I.—Tuppert's Inn.

ACT II.—Chanticleer Hall.

ACT III.—Hermit Oak. Round Coppice.

For music of this opera go to Louis M. Ross & Co., 32 West St.

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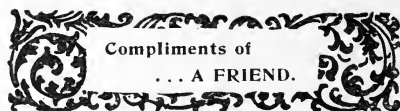
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Mt. Washington Ave. and Granite St., South Boston.

221 Bridge St., East Cambridge,



STORY OF DOROTHY.

Dorothy, the daughter of a wealthy fox hunting squire, dons peasant dress and at the village inn serves the landlord's customers, and falls in love with a gentleman whose horse has lost a shoe. Dorothy is accompanied by a friend, who masquerades with her, and also falls in love with a customer. The two girls give their lovers two rings, which the lovers swear never to part with, and the same evening present them to two grand ladies at a ball, who are no other than their sweethearts of the morning, now clad in their legitimate raiment. The two gentlemen in the middle of the night play at burglars, and bind the squire in his chair and rob him. Dorothy, disguised in male attire, challenges her lover to fight a duel, and, the challenge being accepted, displays arrant cowardice, thus making the denouement and inevitable explanations easy and natural.

More fun is afforded by the antics of Lurcher, a sheriff's officer, who has followed the town gallants, Geoffery Wilder and Harry Sherwood, down from London in the hope of collecting a bill against the former, who as the nephew of Squire Bantam, is expected to marry the Squire's daughter Dorothy.

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BEST COMPANIES In the selection of companies, financial strength and liberal business methods are equally important considerations. The advice of an experienced broker on these points is invaluable.

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Advice freely given on all matters pertaining to Insurance,
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Meyer's Make Ups.



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Kneeland Sts.,

Boston, Mass.

WEEK OF MAY 27, 1895.

THE BLACK HUSSAR.

COMIC OPERA in Three Acts by MILLOCKER.

CAST OF CHARACTERS.

HELBERT, The Black Hussar	Mr. John E. McWade
HACKENBACK, Magistrate of Trautenfeld	Mr. Wm. Wolff
PIFFKOW, his man of all work	Mr. Arthur Wooley
WALDERMAN, Helbert's companion	Mr. Harold Winthrop
THORILLIERE, a French officer	Mr. C. E. Landie
HANSIBER, a Russian officer }	Mr. Dick Jones
MIFFLIN, an actor }	
HETMAN, a Cossack	Mr. David T. Moore
FIRST CITIZEN	Mr. Frank Woodman
SECOND CITIZEN	Mr. Chas. Scribner
MINERVA, { Hackenback's }	Miss Louise Eissing
ROSETTA, { daughters }	Miss Marie Mulle Bell
BARBARA, Hackenback's housekeeper	Miss Alice Gaillard
THELMA, a maid	Miss Anna Fitzgibbon

Chorus of Citizens, Soldiers, Russians, Cossacks, Conspirators
Gossips, Frenchmen, etc.

SYNOPSIS OF SCENERY.

ACT I.—Hackenback's Living Room and Magistrate's Office.

ACT II.—Square in front of Hackenback's House.

ACT III.—The Forest after the Battle.

Incidental to Act. II, first appearance of Black Hussar Mounted Band, headed by Miss Kate Corey, Cornetist.

For music of this opera go to Louis M. Ross & Co., 32 West St.

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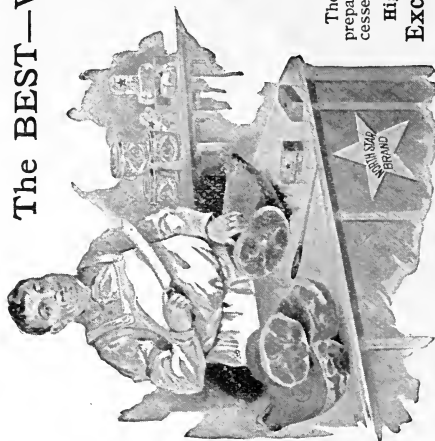
Columbian Exposition, 1893.

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STORY OF THE BLACK HUSSAR.

The action takes place during the years 1812-13, and is developed through the efforts of von Helbert, a young German patriot and colonel in the Black Hussars, to incite an insurrection in the German town of Trautenfeld, having disguised himself as an army chaplain for the purpose of furthering his designs.

Hackenback, the town magistrate has had such an influence by his politic avoidance of any rupture with the Russians and French, who alternately overrun the town, that the inhabitants are not easily aroused to the necessity of asserting their freedom from Napoleon's control. So von Helbert's mission is not an easy one.

The French forces are hunting Helbert, and he succeeds in having a description of the magistrate inserted for that of himself in the police notice.

To be ready for all political emergencies, Hackenback has caused a reversible panel to be placed upon his house, one side of which bears the portrait of the Czar, and the other that of Napoleon. Unfortunately he has the Czar's portrait exposed at the time he calls the attention of the French forces as an evidence of his loyalty to their cause, and thus attracts attention to his identity and brings about his arrest. The climax is brought about by the throwing off of all disguises by Helbert and his fellow conspirators as the Black Hussar regiment arrives in town and captures the French forces just as they have captured the Russian forces, who had previously been in possession.

The comedy element of the story results from the love making between Minna and Rosetta, the magistrate's daughters, and Helbert and Walderman. The magistrate in seeking to protect his daughters from the soldiers has clothed them as old hags, a disguise which the girls throw off in the evening while the magistrate and his housekeeper slumber, and their real character is discovered by Helbert and Walderman.

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HOLLAND GIN, especially recommended
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Our "Private Stock" Whiskey

Especially recommended for purity
and excellence.



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Established 1860.

SPECIAL DEPARTMENT FOR LADIES.

25-27-29 Beach St., Boston, Mass.

WEEK OF JUNE 3, 1895.

FRA DIAVOLO.

STANDARD ENGLISH OPERA in Three Acts by *ÂUBER*.

CAST OF CHARACTERS.

FRA DIAVOLO, a bandit chieftain disguised as the

Marquis of San Carlo	Mr. Geo. Traverner
LORD ALLCASH, an English tourist	Mr. Arthur Wooley
LORENZO, captain of the Carbineers	Mr. Harold Winthrop
MATTEO, landlord of the inn,	Mr. David T. Moore
BEPPPO, } Bandits, followers of Fra Diavolo {	Mr. Wm. Wolff
GEACOMO, }	Mr. Chas. Scribner
FRANCESCO VERONA, the bridegroom	Mr. Dick Jones
ZERLINA, Matteo's daughter, in love with Lorenzo,	Miss Louise Eissing
LADY ALLCASH, newly wedded to Lord A. . . .	Miss Alice Gaillard
Chorus of Peasants, Carbineers, etc., etc.	

SYNOPSIS OF SCENERY.

ACT I.—The Inn on the Mountain.

ACT. II.—Zerlina's Bedchamber.

ACT III.—The Inn.

CONCERT by the Royal Roman String Band from 7 to 8, and between acts, in the lobby.

For music of this opera go to Louis H. Ross & Co., 32 West St.

NEW TREMONT HOUSE,

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J. W. SULLIVAN.

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All Hardware used in Castle Square Theatre and Hotel furnished by us. Special designs furnished and estimates given.
Full Line Bicycles, \$40. to \$100. Also Cycle Sundries at Lowest Prices.

STORY OF FRA DIAVOLO.

A notorious bandit and robber Fra Diavolo is the hero. In an excursion among the mountains, he falls in with an English nobleman and his fashionable wife, Lord and Lady Allcash, who are making the grand tour. He encounters them at the inn, kept by one Matteo, whose daughter Zerlina loves and is beloved by Lorenzo, a young soldier, who is about to start with his comrades in search of Fra Diavolo. The Lady and her Lord enter in great trepidation, having narrowly escaped robbery by the band of which Fra Diavolo is chief. They innocently explain to him (mistaking him in his disguise for the Marquis San Carlo) the trick by which they saved their most valuable property from the brigands. Fra Diavolo is enraged, and lays his plan to relieve the rich travelers of all further care of their valuables.

The second act introduces us to the bed-chamber of Zerlina, who retires to rest to dream of her wedding with Lorenzo. Fra Diavolo and two of his gang, gain access to this room, which adjoins that of Lord and Lady Allcash, and prepare to seize their destined plunder. Zerlina moves in her sleep, and one of the brigands raises his knife to stab her. At this moment, in her dream, she murmurs gently a hymn to the Virgin—the ruffian is awe-stricken, and leaves her to sleep in peace. Fra Diavolo enters the chamber of my Lord and Lady, and is sure of success, when every one in the house is awakened by the shouting and noise made by the troopers. Zerlina awakes and dresses herself. Lord and Lady Allcash come from their chamber and demand an explanation of this uproar. Lorenzo explains, when a noise is heard in the closet where the robbers are concealed. Lorenzo approaches to ascertain the cause when Fra Diavolo, finding himself at the point of detection, steps forth, and asserts that he had an appointment with Zerlina! This announcement, false as it is, falls like a thunderbolt on all.

In the third act, Fra Diavolo is again amongst the hills, a brigand chief, undisguised. In the midst of his happiness, he finds himself betrayed, ensnared, and in the hands of his enemies.

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Silk. Pins.



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Satteens. Shields. Crinoline.

WEEK OF JUNE 10, 1895.

GIROFLE-GIROFLA

COMIC OPERA in Three Acts by CHARLES LECOCQ.

CAST OF CHARACTERS.

GIROFLE, } Twin sisters, {	Miss Louise Eissing
GIROFLA, }	
DON BOLERO D'ALCARAZAS, father of the twins .	Mr. Arthur Wooley
AUORE, his wife, also the head of the family .	Miss Alice Gaillard
PAQUITA, Don Bolero's godchild	Miss Marie Mulle-Bell
FERNAND, cousin to the twins	Miss Leonarda Guito
MARASQUIN, son of a banker, betrothed to Girofle, (first appearance here)	Mr. Richie Ling
MOURZOUK, chief of the Moors, betrothed to Girofla .	Mr. Wm. Wolff
PEDRO, in love with Paquita (first appearance here)	Mr. Francis Gaillard
THE PIRATE CHIEF	Mr. Dick Jones
CAPTAIN MATAMOROS	Mr. Chas. Scribner
Chorus of Villagers, Bridesmaids, Pirates, Moors, Courtiers, Pages, Maids of Honor, etc., etc.	

SYNOPSIS OF SCENERY.

ACT I.—Don Bolero's House at Alcarazas.

ACTS II AND III.—Reception Room in Don Bolero's House.

SPECIAL NOTICE —No intermission after Act I, as this time will be devoted to novelties especially engaged for this week.

1. MISS ANNA SUITS (first appearance here).
2. NEW AMAZON MARCH. Arranged by Mr. J. J. Jaxon. Costumes designed by Miss Anne Fording.
3. BROTHERS YOSCARY (first appearance in America).

Promenade Concert in foyer 7.15 to 8 P. M. and between acts, by the Boston Ideal Banjo, Mandolin and Guitar Club.

For music of this opera go to Louis H. Ross & Co., 32 West St.

Eagle Oil and Supply Company,



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STORY OF GIROFLE-GIROFLA.

Don Bolero d'Alcarazas, a grandee of Spain, and his wife Aurore, have two children, twin daughters, Girofle and Girofla, who are so remarkably alike that the only means of distinguishing them is by their clothes. One wears blue, the other pink.

Don Bolero, when the piece opens, is in great trouble and danger from two quarters: he owes four million francs to a banking house, Marasquin & Cie, and he is also in dread of invasion of his territory by a fierce neighbor of his, a Moor, Mourzouk.

Aurore has contrived to appease these two enemies by sending them the portraits of her daughters and arranging a double marriage, Marasquin to marry Girofle, and Mourzouk, Girofla.

The piece opens on the wedding day. Marasquin arrives attired for the bridal, and is indignant when informed that Mourzouk, owing to a toothache, is unable to come. Marasquin insists on being married at once. All is arranged when Girofla is carried off by pirates. Bolero sends a celebrated admiral, Matamoros, in pursuit. Mourzouk, recovered from his toothache, appears, ready also to be married, and demands his bride. Every one is frightened at his fierce appearance and manners. Bolero is afraid to tell him that Girofla has been carried away.

Aurore at last hits upon a plan, and putting the pink ribbon on Girofle, introduces her to Mourzouk as Girofla in order to gain time. In their terror, they allow her to go through the marriage ceremony with Mourzouk in place of her sister. The hour approaches at which Matamoros promises to re-appear, when a messenger arrives from him with the appalling news that he has been defeated by the pirates. Bolero and Aurore, in an agony of terror, lock Mourzouk up in his room.

The next day Mourzouk, furious at the treatment he had received, having smashed all the furniture in his room to calm himself a little, demands an explanation. Finally Matamoros returns, bringing back Girofla, whom he has rescued, and every one is satisfied.

L. LINFORS.

Avery Hat Company,

10 AVERY STREET,

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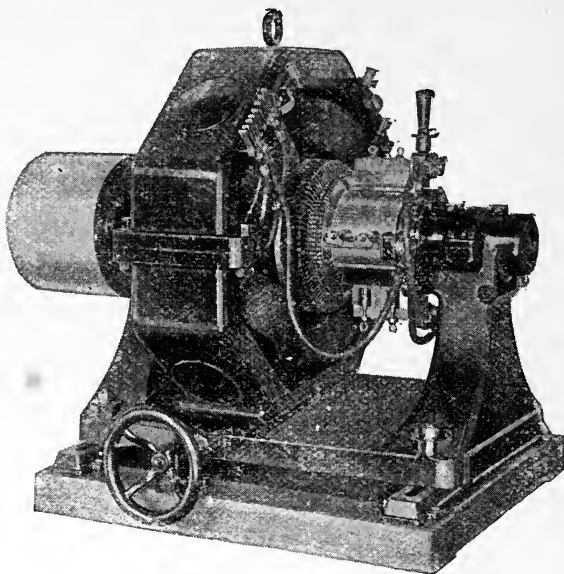
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**NEW ENGLAND ELECTRIC SUPPLY CO.,
49 Federal St., Boston, Mass.**

WEEK OF JUNE 17, 1895.

CLOVER



COMIC OPERA in Prologue and Three Acts by SUPPE.

CAST OF CHARACTERS.

STELLA, Count Wilfred's daughter	. . .	Miss Louise Eissing
FANNY, her companion and friend	. . .	Miss Marie Mulle Bell
SIGNORA PETRONELLA	. . .	Miss Alice Gaillard
FLORINE, an adventuress	. . .	Miss Leonarda Guito
RUDOLPH, Stella's betrothed	. . .	Mr. Richie Ling
CASSIMER, his valet	. . .	Mr. Wm. Wolff
DR. TRACK	. . .	Mr. Arthur Wooley
DON CRISTORAL, Petronella's brother	. . .	Mr. Francis Gaillard
COUNT WILFRED	{	. Mr. John Moore
KILBORY, a sergeant		
ROBERT,	{ robbers	Mr. Chas. Scribner
BERTRAM,		Mr. E. La Nyon
PASQUAL,		Mr. Dick Jones
MARTIAL,		Mr. Frank Woodman

Chorus of Villagers, Parisians, Soldiers, Gondoliers, etc., etc.

SYNOPSIS OF SCENERY.

PROLOGUE.—Count Wilfred's Castle, in Germany.

ACT I.—A Street in Paris.

ACT II.—Camps of the Army, in Norway.

(New Amazon March by MR. J. J. JAXON.)

ACT III.—The Grand Canal, Venice.

Promenade Concert in foyer, 7.15 to 8 P. M., and between the acts,
by the Boston Ideal Banjo, Mandolin and Guitar Club.

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STORY OF CLOVER.

Franz von Suppe, is the author of "Clover, or The Search for Luck." It is in a prologue and three acts. The scene of the prologue is laid in a Bavarian village. Rudolph leaves his sweetheart, Stella, to seek fame and fortune. The first act transpires in Paris, where he tries his luck at gambling. Unsuccessful at the gaming tables, he decides to seek fame by enlisting in the army. The second act shows the army in camp in Norway, with Rudolph as a colonel. Stella enters disguised as a soldier, accompanied by Fanny as a trumpeter. Rudolph is struck by her appearance and questions her. Stella gives her name as Stephen and the two swear friendship. When the battle call sounds all go into action. At the end of the act, news is brought in of the defeat of their leader, King Charles XII. The scene of Act Three is in Venice, in carnival time, with gondolas floating about. Rudolph gets into trouble by flirting, Stella meets Rudolph but is not recognized. He confesses he loves her because she resembles his first and only love. After the carnival the lovers discover their identity and set off for their country home in Bavaria to be married.

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WEEK OF JUNE 24, 1895.

The Bohemian Girl.

STANDARD OPERA in Three Acts by BALFE.

CAST OF CHARACTERS.

COUNT ARNHEIM, Governor of Presburg	Mr. Francis Gaillard
THADDEUS, a proscribed Pole	Mr. Richie Ling
FLORESTEIN, nephew of the count	Mr. Arthur Wooley
DEVILSHOOF, chief of the Gipsies	Mr. Wm. Wolff
CAPTAIN OF THE GUARD	Mr. John Moore
1ST GIPSY	Mr. Chas. Scribner
ARLINE, daughter of the count	Miss Louise Eissing
BUDA, her attendant	Miss Flossie Waitt
QUEEN OF THE GIPSIES	Miss Alice Gaillard

Chorus of Nobles, Soldiers, Gipsies, Retainers and Peasants.

SYNOPSIS OF SCENERY.

ACT I.—The Count's Chateau near Presburg.

ACT. II.—*Scene 1.* The Gipsy Encampment. *Scene 2.* On the Road to the Fair. *Scene 3.* The Fair at Presburg. *Scene 4.* The Hall of Justice.

ACT III.—The Reception Room in the Count's Chateau.

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INDIVIDUAL REFERENCES

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STORY OF BOHEMIAN GIRL.

The peasantry of Count Arnheim are making preparations for the chase, when Thaddeus, a Polish exile, arrives in search of concealment. He encounters gipsies, headed by Devilshoof, who gives him a disguise, and puts the pursuing troops off the track. Shouts of distress are heard, and Florestein appears surrounded by huntsmen. The count's child and her attendants have been attacked by an infuriated stag in the forest. Thaddeus seizes a rifle and kills the animal. The count overwhelms Thaddeus with thanks. They seat themselves at table, and the count proposes a toast, "Health and long life to the emperor." Thaddeus, to the surprise of all, dashes the wine to the earth. The assembled guests threaten his life. Devilshoof returns and at once takes sides with Thaddeus. The count orders Devilshoof secured, but he escapes, taking with him the count's infant daughter Arline.

Twelve years are supposed to elapse until the second act in Presburg, near which gipsies are encamped with the queen, in whose tent dwells the count's daughter Arline, now a fine young woman. Florestein, a foppish attache to the count, is met by Devilshoof and his companions, who relieve him of his jewelry, among which is a medallion, which Devilshoof carries off. Thaddeus, who has joined the tribe, is enamored of Arline and he tells her it was he who saved her life in infancy, but he still carefully conceals from her the secret of her birth. Arline confesses her love for Thaddeus, and they are betrothed. A grand fair is in progress in the plaza of the city. Florestein appears, and is fascinated by the beauty of Arline. He perceives his medallion and claims it, charging her with having stolen it. Arline is arrested. The supposed culprit is brought before Count Arnheim. Florestein presses the charge, but the count perceived the mark inflicted by the deer on Arline's arm. She repeats Thaddeus' story. The count recognizes his long lost child.

In the third act, Arline is restored to her rank and home, but the change does not diminish her love for Thaddeus. The gipsy queen plots to take Thaddeus from Arline. By her device the medallion was discovered in the possession of Arline. Thaddeus relates his history to Count Arnheim who, in gratitude to the preserver of his child, bestows her upon him. The gipsy queen induces one of her tribe to fire at Thaddeus as he is embracing Arline, but by a timely movement of Devilshoof, the bullet reaches her own heart.

WEEK OF JULY 1, 1895.

THE BRIGANDS

COMIC OPERA in Three Acts, by OFFENBACH.

CAST OF CHARACTERS.

FALSACAPPA, the brigand chief	. . . . .	Mr. Francis Gaillard
PIETRO, his lieutenant	. . . . .	Mr. Wm. Wolff
CAPTAIN OF THE CARBINEERS	. . . . .	Mr. Arthur Wooley
DUKE OF MANTUA	. . . . .	Mr. Richie Ling
COUNT GLORIA CASSIS	. . . . .	Mr. John Moore
COUNT DE COMPO TASSO	. . . . .	Mr. Archie McDonald
JOSEPH ANTONIO, financier to the duke	. . . . .	Mr. Arthur Wooley
PABLO, preceptor to the princess	. . . . .	Mr. E. La Nyon
PIPPPO, innkeeper	. . . . .	Mr. Chas. Scribner
DOMINO,	} brigand followers of Falsacappa {	Mr. D. J. Mack
CARMAGNOLA,		Mr. Dick Jones
BARBADOSSA,		Mr. Chas. Scribner
A COURIER	. . . . .	Mr. D. T. Moore
FRAGOLETTO, a young farmer	. . . . .	Miss Louise Eissing
FIGRELLA, daughter of Falsacappa	. . . . .	Miss Marie Mulle Bell
PRINCESS OF GRENADA	. . . . .	Miss Alice Gaillard
ADOLPHUS DE VALADOLID, her favorite page	. . . . .	Miss Nellie Wynn
FINUTTA	} captive peasant girls {	Miss Cora Scribner
BIANCA		Miss Flossie Waitt
Chorus of Brigands, Peasants, Carbineers, Pages, Maids, Courtiers, etc.		

SYNOPSIS OF SCENERY.

ACT I.—The Brigands' Lair in the Mountains.

ACT II.—Pippo's Inn. "The Natural Frontier."

ACT III.—Reception Chamber in the Duke's Palace.

Opening of Act III, SPANISH DANCE, Miss Gertrude Page.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF THE BRIGANDS.

The Count of Mantua owed the Count of Grenada five millions, which the latter could not collect. They finally decided to send a courier with a picture of the Princess of Grenada to the Duke of Mantua offering her hand in marriage to him and to deduct two millions in the shape of a dower on condition that the duke would pay the remaining three millions. The courier falls into the hands of Fragoletta, a young farmer who has been robbed by brigands, and being in love with Fiorella, daughter of Falsacappa, chief of the brigands, determines to become a brigand also, and turns his prize over to the band as a proof of his good faith with them. Falsacappa opens the courier's despatch box, learns the plans of Grenada, and substituting his daughter's picture for that of the Princess, sends the courier on his way. The duke accepts Grenada's proposition, and the princess sets out with the Count of Gloria Cassis and her favorite page, "who never leaves her," and an order to the duke to pay the count the three millions of the debt.

Falsacappa with Fiorella, Fragoletta, Pietro, his lieutenant, and his band of brigands take possession of the Mountain Inn, The Natural Frontier, where the princess is expecting to meet the envoy of the Duke of Mantua in the person of Count de Compo-Tasso. They first stop and lock up Compo-Tosso and his escort, assuming their clothes, receive the princess, whom they persuade to retire to rest, although it is only two o'clock in the afternoon. They then take the clothes of the princess' party and hasten to Mantua with the order for the three millions, Fiorella personating the princess and Fragoletta the favorite page.

The plot nearly succeeds in spite of the antics of Pietro who, as he says, nearly "gives the snap away," when to the brigands' confusion the real princess arrives and exposes the trick played upon her. The duke is about to hang the entire party when he recognizes in Fiorella a pretty shepherdess who once saved his life in the mountains from the brigands, and at her intercession, he sets them free and they return to their mountain haunts rejoicing.

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WEEK OF JULY 8, 1895.

GHIMES OF NORMANDY.

COMIC OPERA in Three Acts by PLANQUETTE.

CAST OF CHARACTERS.

GERMAINE, the lost Marchioness	.	.	.	Miss Louise Eissing
SERPOLETIE, the good-for-nothing	.	.	.	Miss Irene Murphy
SUSANNE	{	village		{ Miss Gertrude Quinlan
JEANNE	{	girls	.	{ Miss Georgiana Deland
HENRI, Marquis of Corneville	.	.	.	Mr. Francis Gaillard
JEAN GRENICHEUX, a fisherman	.	.	.	Mr. Richie Ling
GASPARD, an old miser	.	.	.	Mr. Wm. Wolff
THE BAILLI	.	.	.	Mr. Arthur Wooley
THE NOTARY	.	.	.	Mr. Dick Jones

Chorus of Peasants, Sailors, Servants, Coachmen, Waiting
Maids, etc.

SYNOPSIS OF SCENERY.

ACT. I.—*Scene 1.* The Beach at Corneville. *Scene 2.* On the Road
to the Fair. *Scene 3.* The Fair of Corneville.

ACT. II.—Room in the Haunted Chateau.

ACT. III.—Garden of the Chateau.

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BOSTON.

STORY OF CHIMES OF NORMANDY.

Henri, Marquis of Corneville, who has been an exile since childhood, owing to civil war, returns to his ancestral home for the great annual fair which is being celebrated in the village that receives its name from his chateau. It is one of the old-fashioned Norman villages of the seventeenth century.

The curtain rises on an assemblage of village gossips, discussing scandal and small talk. Serpolette, a cross between Fanchon and Boulotte, is the topic of conversation among the belles of Corneville. She comes in just in time to turn the tables on the others, and change their taunts into expressions of rage. Gaspard, an old miser, wishes to marry his niece, Germaine, to the principal magistrate of the district, the Bailli. This arrangement does not suit Germaine, nor a young fisherman named Jean Grenicheux, who pretends that he has saved her life from drowning on a certain occasion. To escape the power of old Gaspard, Germaine takes advantage of the privileges of the fair (a similar scene to that in the first act of "Martha"), and becomes the servant of the Marquis. Her example is followed by Grenicheux and Serpolette.

The second act is taken up with the supernatural visitors who have made the Castle of Corneville so long an object of dread. Henri determines to find out the real character of these ghostly appearances, and discovers that it is all the work of the old miser, who has concealed his treasures in the chateau. The discovery drives Gaspard crazy, especially when he hears the bells of the chateau ringing for the first time since the flight of the old Marquis.

The third act represents the grand fete given in honor of the return of Henri to his ancestral home. Serpolette arrives as a marchioness, as some papers found in the chateau indicate that she is the lost heiress. The miser, however, recovers his reason, and shows that Germaine is the true marchioness. A love duet between her and Henri, and the reconciliation of all the parties, bring the romantic story to a close.

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WEEK OF JULY 15, 1895.

MARITANA

STANDARD OPERA in Four Acts by WALLACE.

CAST OF CHARACTERS.

MARITANA, a gipsy	Miss Louise Eissing
CHARLES II, King of Spain	Mr. Arthur Wooley
DON JOSE DE SANTAREM, his master	Mr. Wm. Wolff
DON CÉSAR DE BAZAN	Mr. Richie Ling
MARQUIS DE MONTEFIORI	Mr. Dick Jones
CAPTAIN OF THE GUARD	Mr. John Moore
ALCALDE	Mr. David T. Moore
LAZARILLO	Miss Hattie Belle Ladd
MARCHIONESS DE MONTEFIORI	Miss Ada Sandry

Chorus of Nobles, Soldiers, Men-at-Arms, Citizens,
Ladies of the Court, etc.

SYNOPSIS OF SCENERY.

ACT I.—A Square in Madrid.

ACT II.—A Dungeon in the Fortress.

ACT III.—The Grand Salon of the Marquis' Palace.

ACT IV.—Room in Villa belonging to King Charles.

Promenade concert in foyer, 7.15 to 8 P. M., and between acts by
the Boston Ideal Banjo, Mandolin and Guitar Club.

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STORY OF MARITANA.

In Madrid, with a band of gipsies, is Maritana, a young girl of extraordinary beauty. The gay King Charles is smitten with her charms. Don Jose, his minister, to carry out his own designs upon the queen, resolves to aid in converting the fair young gipsy to the purposes of the king. He praises her beauty. At this moment, Don Cæsar de Bazan comes reeling from a tavern, where he has lost his last maravedi in gambling. Don Jose and he have been friends, and Lazarillo, a poor, forlorn boy, who has just attempted to destroy himself, now attracts Don Cæsar's attention, and he tells him the story of his wrongs. Don Cæsar becomes his friend, and is soon embroiled in a quarrel, which leads to a duel. Don Cæsar is arrested and conveyed to prison, while Don Jose promises Maritana an introduction to court on the morrow.

In the second act, Don Cæsar is asleep in prison. While Lazarillo watches, Don Jose enters and professing friendship for Don Cæsar makes a proposition to him whereby his wish to die a soldier's death may be gratified, on one condition—namely, that he shall marry. The alternative is to be hanged like a dog.

For this privilege Don Cæsar consents to suffer matrimony for an hour and three-quarters. Lazarillo adroitly abstracts the bullets. Don Cæsar is led forth to be shot as the scene changes to a salon in the Palace Montefiori. A volley of musketry is heard.

Don Jose introduces Maritana to the Marquis and Marchioness de Montefiori. The king makes passionate professions to Maritana, and Don Jose promises to ensure their meeting. Don Cæsar disguised as a monk joins the revellers and claims of Don Jose his wife. Don Jose is confounded, but by prompt strategem contrives to introduce the ugly, old marchioness to Don Cæsar as his bride. Don Cæsar repudiates her, but believes himself deceived; and hearing the voice of Maritana, is confirmed in his belief. He demands his true wife. Don Jose orders his arrest, and that also of Maritana.

The unhappy Maritana now pines in a villa belonging to the king, but she is pure and disregards the king's proffers of wealth. Don Cæsar again arrives in search of his wife, and encountering the king, whom he does not recognize, a most amusing interview follows. The king is called away in haste, and Maritana and Don Cæsar meet, their love is mutual, and the plot of Don Jose is overthrown. His treason to the king and intended villany to the queen become apparent. Don Jose falls beneath Don Cæsar's sword. Don Cæsar secures his bride and an appointment as governor of a distant city beyond the reach of his creditors.

WEEK OF JULY 22, 1895.

FATINITZA

COMIC OPERA in Three Acts by FRANZ VON SUPPE.

CAST OF CHARACTERS.

COUNT TIMOFEY KANTCHUKOFF, Russian general	Mr. Wm. Wolff
PRINCESS LYDIA IMANOVNA, his niece	Miss Edith Mason
IZZET PASHA, Governor of the Turkish fortress at Rustchuk	Mr. Arthur Wooley
CAPTAIN VASIL STARAVIEFF,	Mr. Chas. Scribner
LIEUT. OSSIP SAFONOFF	Mr. Dick Jones
IVAN, } Russian cadets {	Miss Flossie Waitt
DIMITRI, }	Miss Hattie Ladd
STEPPAN, sergeant	Mr. D. J. Mack
VLADIMIR SAMOILOFF, lieutenant in a Circassian cavalry regiment	Miss Louise Eissing
JULIAN HARDY, special war correspondent of the "New York Herald"	Mr. Thos. H. Persse
HASSAN BEY, a spy, leader of the Bashi Bazouks	Mr. John Moore
NURSIDAH, }	Miss Hattie Ladd
ZULEIKA, } Izzet Pasha's Wives {	Miss Cora Scribner
DIONA, }	Miss Alice Whitney
BESIKA, }	Miss Nellie Wynn
MUSTAPHA, guardian of the harem	Mr. Chas. Scribner
MARSALDSHI, the court reader	Miss Gertrude Quinlan
Chorus of Russians, Turks, Bashi Bazouk's, Wives, Slaves, Courtiers, Officers, etc.	

Characters in the Shadow Play.

SUREMA	Miss Sundry
BEN-JEMIN	Mr. La Nyon
JUSSUF	Mr. Moore
TWO OLD CRONES	Misses Wallace and Deland
KEEPER OF THE WILD BEASTS	Mr. Jones

SYNOPSIS OF SCENERY.

- ACT I.—Russian Camp in Winter on the Lower Danube.
 ACT II.—The Harem of Izzet Pasha in the Fortress of Rustchuk.
 ACT III.—Odessa, in the Summer Palace of Genl. Kantchukoff.

Promenade Concert, in foyer, 7.15 to 8 P. M., and between the acts, by the Boston Ideal Banjo, Mandolin and Guitar Club.

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STORY OF FATINITZA.

Valadimir Samoiloff, a young handsome lieutenant of a Circassian regiment in the Russian Army, while masquerading in a girls' dress under the name of Fatinitza, is met by a rough old general, Count Timofey Kantchukoff, who falls violently in love with him. Valdimir extricates himself from this dilemma, and afterwards, in Odessa, meets the General's niece, the Princess Lydia Imanovna, whom he knows only as Lydia; and the two form a romantic attachment. Hearing of this, the old general has the young officer transferred to the outposts of the Russian army on the Danube.

The piece opens with a scene in camp before Rustchuk. After some military scenes, during which Valdimir tell the story of his love for Lydia, an American newspaper special correspondent, Julian Hardy, is brought on by the Cossacks as a spy, but is recognized by Vladimir as an old friend. To relieve the *ennui* of camp-life, he proposes that they have some private theatricals,—a suggestion which is hailed with delight. Vladimir agrees to play the "leading lady"; and while all the company has retired to dress for the rehearsal, Gen. Kantchukoff arrives unexpectedly. He pounces upon Julian, who shows his passports, and gets the better of the old general by his professional impudence. Vladimir then comes on in peasant girl's attire, and is recognized by the general as his first and only love, Fatinitza. Then come the cadets, soldiers, and officers, disguised in all sorts of absurd costumes, to the great astonishment and intense rage of the general, who is, however, conciliated by the pretended Fatinitza, who coaxes him to let the offenders go. Glad to be left alone with his love, the general orders them off to drill; but his love making is interrupted by the arrival of his niece, Princess Lydia, whose noble rank is thus first revealed to Vladimir. The correspondent smooths affairs by telling the Princess that Fatinitza is her lover, Vladimir's sister. The general commends Fatinitza to the Princess, and goes off to inspect the troops. A band of Bashi-Bazouks then steal upon the scene, surprise and capture the princess, Vladimir, and Julian, leaving the latter behind, however, to arrange for ransom. The Russian troops return, but are prevented from firing upon the retreat in Turks by the general, for fear they "might hit Fatinitza."

The second act shows us a harem of the reformed Turk, Izzet

Pasha, the governor of the Turkish fortress, and his family of four wives. Vladimir, still in women's guise, and Lydia, are brought in as captives, and the Pasha announces to his four "better halves" that he is about to add Lydia to their number, much to their vexation. Then comes Julian with the Russian Sergeant Steipann, to arrange for the release of the captives. The pasha is willing to give up Fatinitza, but refuses to part with Lydia. Steipann is despatched to carry the pasha's terms to the general, with a secret message from Julian telling how he can surprise the Turks with his army; Julian having obtained the knowledge from Vladimir, who, in a previous scene, has declared his identity to Lydia, and also to the four wives, whom he persuades to abet their escape. Julian is left as a guest of the pasha, and the two have a very jolly time together. A "Karagois" or Turkish pantomime, is gotten up for the entertainment of the strangers, but is given an unlooked-for conclusion by the arrival of the Russians.

The third act takes place in the general's summer palace near Odessa. The Princess has been promised by the general to a maimed and crippled old friend of his, but Julian arrives with Vladimir, and matters are smoothed over, and the general, who finds in the Fatinitza, whose coming he has been impatiently expecting, nothing but a veiled negress bearing that name, is made to believe that the real Fatinitza has died of grief at her separation from him, and so he consents to the union of her brother Vladimir, whom she commits to his care in a parting letter, with his niece.



WEEK OF JULY 29, 1895.

OLIVETTE.

COMIC OPERA in Three Acts by ANDRAU.

CAST OF CHARACTERS.

CAPTAIN DEMERIMAC, of the Man-o'-War "Cormorant"	Mr. Arthur Wooley
VALENTINE, officer of the Rousillon Guards, his nephew	Mr. Thos. H. Persse
DUC DES IFS, cousin and heir presumptive to the Countess	Mr. F. Marston
COQUELICOT, his foster brother and henchman	Mr. Wm. Wolff
MARVEJOL, local pluralist Seneschal to the Countess and Maire of Perpignan	Mr. Dick Jones
OLIVETTE, daughter of the Seneschal Marvejol	Miss Louise Eissing
BATHILDE, Countess of Rousillon, in love with Valentine (first appearance here)	Miss Tillie Salinger
VELOUTIN, the Seneschal's housekeeper	Miss Gertrude Quinlan
MOUSTIQUE, captain's boy on board the "Cormorant"	Miss Hattie Belle Ladd
SANSTERRE	Miss Ada Sandry
DE JOYEUX,	Miss Kate Cory
FOLLES-AMOVES, } pages to the countess }	Miss Eva Aubdson
PIOU-PIOU,	Miss Violet Ainsley

Nobles of the Court of Rousillon, the Watch of Perpignan, Citizens, Gossips, Wedding Guests, Sailors, etc.

SYNOPSIS OF SCENERY.

ACT I.—The Seneschal's House at Perpignan. Shore of the Mediterranean.

ACT II.—Ballroom of the Palace of Rousillon.

ACT III.—Interior of the Main-Brace Tavern. The "Cormorant" at Anchor.

During the 3d act a Hornpipe by Miss Wynn.

The action in the opera passes at Perpignan, in the county Rousillon, on the shore of the Mediterranean, under Louis XIII.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF OLIVETTE.

In the first act of "Olivette," the people of the village of Perpignan are excited over the approaching marriage of the seneschal's only daughter, Olivette, with an old sea captain De Merimac. The young lady has just arrived from a convent, where she had fallen in love with a young officer, Valentine, a nephew of De Merimac. The young Countess of Rousillon has, however, fallen in love herself with the young soldier, and comes to Perpignan to see him. In the house of the Seneschal the Countess has her solitude invaded by Valentine, who believes he is climbing the balcony of Olivette. Meanwhile the uncle, whose suit does not prosper with Olivette, writes the Countess a letter demanding the young lady's hand. Valentine contrives to pass himself off for the real De Merimac, and accordingly writes Olivette, at the request of the Countess.

The second act opens with a ball given by the Countess in honor of the wedding, and Valentine finds that he has to personate not only his uncle, but himself, by constant change of dress. The real De Merimac returns and is greeted by everybody as the happy bridegroom. Finally his perplexity is resolved by the appearance of Valentine as the old man, and the result of the explanation is that De Merimac resolves to take the bride that Valentine has married in his name. A conspiracy is formed, and Olivette gets rid for the moment of her elderly bridegroom. The love of the countess for Valentine upsets the calculations of Olivette, for the sovereign lady of Rousillon announces her intention of marrying the loyal soldier who had quelled the conspiracy. As a last resource, Valentine, at the instigation of Olivette, joins the plot, and the Countess is ordered to be sent out of the kingdom.

The third and last act describes the partial success of the plot and the imprisonment of the countess on the "Cormorant," the ship commanded by De Merimac. Olivette and her husband, disguised as sailors, seek a vessel to take them away. Valentine is detected and seized. Olivette manages to set the Countess free and assumes her dress, her own place being taken by her maid, Veloutin, whom the near sighted duke courts. De Merimac returns, and is horrified to hear the duke tell Valentine of his courtship of Olivette. Both nephew and uncle disown the bride until the return of the countess and the unveiling of Olivette. Valentine is at last united to Olivette, the countess accepts the Duke des Ifs, and De Merimac is advised to follow the example of the Doge of Venice and "marry the sea."

WEEK OF AUGUST 5, 1895.

THE GRAND DUCHESS

COMIC OPERA in Three Acts by OFFENBACH.

CAST OF CHARACTERS.

THE GRAND DUCHESS	. . . . .	Miss Tillie Salinger
WANDA	. . . . .	Miss Edith Mason
PRINCE PAUL	. . . . .	Miss Hattie Ladd
GENL. BOUM	. . . . .	Mr. Wm Wolff
BARON PUCK	. . . . .	Mr. Arthur Wooley
BARON GROG	. . . . .	Mr. Chas. Scribner
FRITZ	. . . . .	Mr. Thos. H. Persse
NEPOMUC	. . . . .	Mr. Dick Jones

Chorus of Peasants, Soldiers, Pages, Maids of Honor, etc.

SYNOPSIS OF SCENEIY.

ACT I.—The Camp of Gen'l Boum's Army.

ACT II.—Council Chamber of the Duchess's Palace.

ACT III.—*Scene 1.* The Right Wing of the Palace.

Scene 2. The Camp.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF THE GRAND DUCHESS.

In the Grand Duchy of Gerolstein a certain Grand Duchess came to power at a very early age, with no other guidance over her than that afforded her by an aged Chamberlain, one Baron Puck, and Gen. Boum. A grand review is about to be held of the Grand Ducal Army, — this measure having been devised by the astute Puck to divert his charge from dangerous love affairs. The Baron's precaution is, however, destined to defeat. The army has a recruit who, under the name of Fritz, has already contrived to awaken the jealousy of the General, his commander, by enlisting the affections of a peasant girl, Wanda. Fritz makes a further step in the disfavor of his commanding officer by attracting the attention of the Grand Duchess herself, who to the disgust of the

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STORY OF THE GRAND DUCHESS—CONTINUED.

General, pleased with Fritz's figure, calls him out of the ranks and confers honors on him. The Grand Duchess calls on the General to open a description of his plan of battle. Fritz hears the detail of the General's intention with a disgust he is unable to control. He openly declares the proposed operations to be downright nonsense. The General, incensed, is venting his anger, when the Grand Duchess interposes, and requests Fritz to state his views. She raises him to a General's rank, and creates him a Baron. Fritz indicates a plan, the charming simplicity of which delights the Duchess, who invests him with the command of the army.

Prince Paul, a feeble and neglected suitor of the Grand Duchess, shares the jealousy of the Grand Duchess's counsellors at the sudden elevation of the private Fritz. The Grand Duchess makes an avowal of her love for the victorious General, but Fritz is too stupid or too preoccupied with thoughts of his Wanda to accept the honor in its intended light. The Grand Duchess, mortified at this manifestation of bad taste and indifference to her charms, resolves to revenge herself. Overhearing a conspiracy between Puck, Boum, and Prince Paul against the life of the supposed favorite, she bursts upon the conspirators, and offers to join in their design, a proposal joyfully accepted, and the act terminates with an eccentric dance confirming the *entente cordiale*.

In the third act a new personage turns up, Baron Grog, emissary of Prince Paul's father, to urge on his marriage with the Grand Duchess. He joins the conspiracy against Fritz, and has the good fortune to captivate the fancy of the Grand Duchess, who is so pleased with his agreeable qualities that she countermands the assassination of Fritz, who is allowed to marry Wanda. The Grand Duchess at last accepts the hand of Prince Paul, and the betrothal is being celebrated when Fritz bursts upon the scene in a dilapidated condition, the emblems of his authority, including the sabre belonging to the ancestor of the Grand Duchess, being in a most battered condition. The Grand Duchess, incensed at this degradation, deprives him of his command, and transfers it to Grog; but learning from an exclamation of that worthy diplomatist that he has a wife and children, she reinstates poor Gen. Boum in his former rank. Freely then giving her hand to Prince Paul, she resigns her liberty, and once for all becomes a married Grand Duchess.

WEEK OF AUGUST 12, 1895.

AMORITA

COMIC OPERA in Three Acts by CZIBULKA.

CAST OF CHARACTERS.

FRA BOMBARDA, the dictator	. . . . .	Mr. Theo. H. Persse
CASTRUCCI, a furrier	. . . . .	Mr. Wm. Wolff
SPARACANI, town scribbler	. . . . .	Mr. Arthur Wooley
LORENZI, a conspirator	}	Mr. Thos. H. Clifford
AMBASSADOR FROM MOROCCO		
GERONIMO, a citizen	}	Mr. Dick Jones
PATRICIA, a jailer		
BEPPPO, an apprentice	. . . . .	Mr. Chas. Scribner
AMORITA, daughter of Custrucci and Perpetua	. . . . .	Miss Edith Mason
ANGELO, a sculptor	. . . . .	Miss Tillie Salinger
PERPETUA, Castrucci's wife	. . . . .	Miss Kate Ryan
FATEBRACCIO, captain of the guards	. . . . .	Miss Haitie Belle Ladd
MORA, the bell ringer's boy	. . . . .	Miss Nellie Alexander
Chorus of Artists, Soldiers, Councilmen, Ladies, Slaves, Pages, Citizens, etc.		

SYNOPSIS OF SCENERY.

ACT I.—The Furriers House in Florence.

ACT II.—The Palace of the Dictator.

ACT III.—Angelo's Prison in the Cathedral Square.

Promenade Concert in the foyer, from 7.15 to 8 P. M., and between the acts, by the Boston Ideal Banjo, Mandolin and Guitar Club.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF AMORITA.

Fra Bombarda was the dictator of Florence in the 15th century. Having thrown off the Monk's garb, of which he had been a great exponent in his youth, he determined to taste the pleasures of life. Bombarda being a usurper, the Duke of Medici at the opening of the opera is on his way to dethrone him. Sig. Castrucci, a furrier, and Sparacain his prospective son-in-law, are conspiring with Lorenzi to plan the duke's entrance into Florence at 12 o'clock, midnight, Whitsuntide. Angelo Malanoiti, a young sculptor, whose family has been banished from Florence by Bombarda, for his loyalty to the duke, has been arrested while in disguise charged with being a spy, for which he is sentenced to death. Angelo is in love with Amorita, the daughter of Castrucci, who has promised her in marriage to Sparacain whom she does not love. Bombarda seeing Amorita, becomes enamoured of her and determines that she shall be his. Castrucci does not approve of this, and in order to save her from Bombarda, consents to her marriage with Angelo, and promises, as Angelo is to live but one day more, she shall then become the wife of Bombarda. So anxious is Bombarda to become possessed of Amorita that he causes the bell ringer of the church wherein the clock is situated, which is to ring out the feast of Whitsuntide, to place the clock two hours in advance. The duke being in waiting with his forces to enter Florence at the stroke of twelve, Bombarda thereby thwarts his own designs. The Duke enters Florence, Angelo retains Amorita, the grand feast of Whitsuntide begins, and happiness reigns.

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WEEK OF AUGUST 19, 1895.

NANON

COMIC OPERA in Three Acts by GENIE.

CAST OF CHARACTERS.

MARQUIS DE MARSELLAC	Mr. Wm. Wolff
HECTOR DE MARSELLAC, his nephew	Mr. Arthur Wooley
MARQUIS HENRI D'AUBIGNE, the king's chamberlain	Mr. Thos. H. Persse
BOMBARDINE, his henchman	Mr. Dick Jones
LOUIS XIV	Mr. John Moore
MONS. L. ABBE	Mr. Thos. H. Clifford
THE NOTARY	Mr. E. La Nyon
NANON, mistress of the Golden Lamb	Miss Edith Mason
NINON DE L'ENCLOS, a famous beauty	Miss Tillie Salinger
MME. DE FRONTENAC	Miss Gertrude Quinlan
COUNTESS HONLIERS Ninon's friends	Miss Anne Fording
GASTON, Ninon's page	Miss Hattie Ladd
MME. DE MAINTENON, the king's consort	Miss Anne Fording
COUSIN PIERRE	Mr. Chas. Scribner
UNCLE MATTHEW	Mr. Alfred Cahill
PAPA BERTRAND	Mr. Dan Hayes
COUSIN JOE	Mr. W. P. Edgar
MOTHER LIZETTE	Miss Gertrude Quinlan
AUNT THERESA	Miss Ada Sandry
COUSIN MARION	Miss Georgiana Deland
BAPTISTE } Nuns {	Miss Hattie Ladd
ARMANDE }	Miss Ada Sandry
Chorus of Peasants, Soldiers, Country Relations, Courtiers, Ladies, &c.	

SYNOPSIS OF SCENERY.

ACT I.—The Golden Lamb.

ACT II.—Ninon's Salon.

ACT.—Boudoir of Mme de Maintenon.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF NANON.

Nanon is the hostess of the inn, Golden Lamb, which has gained renown, both by a casual visit of Louis XIV and by Nanon's beauty and virtue. On this account, Director Marsellac of the royal theatre takes his nephew, Hector, an inexperienced country nobleman, to see Nanon. At the same time, the famous beauty, Ninon d'Enclos, pays a visit to the Golden Lamb to get, secretly, a sight of her rival, as she has become suspicious that her lover, the Marquis d'Aubigne, has turned his affections to Nanon. There she learns that Nanon is to be married to the drummer, Grignan, and returns appeased. Grignan is the Marquis d'Aubigne in disguise. Nanon proposes marriage as a grateful surprise to her supposed drummer sweetheart, but when the notary and the wedding guests arrive, d'Aubigne causes himself to be arrested by his colonel on pretense of having fought a duel. In her grief Nanon receives a ring and friendly compliments from Gaston, the page of Ninon d'Enclos, and she concludes to pray that lady to help her rescuing Grignan, as duelling is punishable with death.

The second act shows the salon of Ninon on a ball night. Here we meet Marsellac, Hector and a gallant abbe, who is one of Ninon's lovers and also the confessor of Mme. de Maintenon, the mistress, and later on, the wife of the king. D'Aubigne appears and is joyfully received by Ninon. Nanon arrives to ask Ninon's help in saving Grignan's life. She sees d'Aubigne, whom she thinks she recognizes, but she is deceived by his court dress and concludes that it is only a case of extraordinary resemblance. Hector and d'Aubigne also meet, and the latter, jealous that Hector pays court to Ninon as well as Nanon, challenges him, and both hurry into Ninon's garden to decide their quarrel with their swords.

The third act shows the audience room of Mme. de Maintenon. Marsellac appears to ask for his nephew's delivery and receives it, as chance betrayed that d'Aubigne, who is nephew of Mme. de Maintenon gave the challenge. Ninon and Nanon both request audience to pray for grace for their respective lovers, d'Aubigne and Grignan. Nanon receives the life of Grignan as a present from the king. She presents the pardon to Ninon in order to save the life of d'Aubigne, in whom she now recognizes Grignan. Touched by so much magnanimity, Grignan offers his hand to her; Maintenon, disquieted by the sudden favor of the king for Nanon, gives her consent, and the hostess of the Golden Lamb is made Marquis d'Aubigne.

An amusing feature of the opera is the frequency with which a song of devotion to woman's charms entitled "Anna, to Thee is My Dearest Way" is addressed to each during the three acts by the gallants.

WEEK OF AUGUST 26, 1895.

Three Black Cloaks.

COMIC OPERA in Three Acts by P. BUCCALOSSI.

CAST OF CHARACTERS.

GIROLA, the village bride	Miss Myra Morella
ISABEL, Queen of Castile	Miss Hattie Belle Ladd
INEZ, the bridesmaid	Miss Gertrude Quinlan
DON PHILIP OF ARRAGON	Mr. John Moore
DON LUIS DE ROSAMONTE	Mr. Thos. H. Persse
DON JOSE, the King's chamberlain	Mr. Arthur Wooley
DROMEZ, the miller	Mr. Wm. Wolff
NICOLO ALMEDA, a farmer	Mr. Dick Jones
CALABAZAS, a tailor's boy	Mr. Chas. Scribner
MANUEL, a tailor's boy	Mr. E. La Nyon

Chorus of Peasants, Courtiers, Maids, Pages, Soldiers, etc.

SYNOPSIS OF SCENERY.

ACT I.—Nicolo Almeda's Farm.

ACT II.—Dromez Mill on the Mountain.

ACT III.—Reception Chamber in the Queen's Palace.

Promenade Concert in the foyer 7 to 8 P. M. and between acts, matinees 1 to 2 P. M. and between acts by the Boston Ideal Banjo, Mandolin and Guitar Club.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF THREE BLACK CLOAKS.

Girola, the belle of Valados, is about to be married to the miller Dromez, whom she does not love. The village is surprised by the arrival of Don Jose de Manila, grand chamberlain to Queen Isabel, and the King, Don Philip. The Chamberlain is secretly married to one of the Queen's ladies in waiting, Donna Clorinda. He takes possession of the house as the Queen wishes to keep a vigil at the shrine of the village. Girola is deeply in love with an officer, to her unknown, who has rescued her from robbers. Her hero is Don Luis. He appears to claim the bride which the Queen has chosen for him, Clorinda, although he loves Girola. Luis encounters Dromez dressed for the wedding and bribes him to resign his place at the altar. A black cloak aids the deception and the marriage takes place.

Act II., opens in the mill of Dromez, whither the villagers conduct the bridal party. Dromez is joined by Don Luis, who enters in search of Girola. The King and Chamberlain enter. Girola is not quite certain as to the identity of her husband and the black cloaks of the adventurers lead to strange complications. The Queen, summoned to look after her recreant husband, arrives, and the Chamberlain is dragged from his concealment.

In Act III., in the palace of Santiago, the Queen reproaches the disgraced Chamberlain. Dromez enters with the three black cloaks and begins his story. He gets his fees and the husbands secure their respective wives.

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WEEK OF SEPTEMBER 2, 1895.

LA MASCOTTE.

COMIC OPERA in Three Acts by AUDRAN.

CAST OF CHARACTERS.

LORENZO XVII, Prince of Piombino	Mr. Wm. Wolff
FREDERICK, Prince of Pisa	Miss Hattie Belle Ladd
PIPP0, a shepherd	Mr. Thos. H. Persse
ROCCO, a farmer	Mr. Arthur Wooley
MATHEO, an innkeeper	Mr. Dick Jones
PARAFAUTE, a sergeant	Mr. Chas. Scribner
BETTINA, the mascotte	Miss Myra Morella
FIAMETTA, daughter of Lorenzo	Miss Edith Mason
FRANCESCA, a peasant girl	Miss Gertrude Quinlan
ANGELO, } Lorenzo's Herald	{ Miss Nellie Wynn
LUIGI, }	{ Miss Nellie Alexander
Chorus of Peasants, Hunters, Soldiers, Maids in Waiting, Pages, etc.	

SYNOPSIS OF SCENERY.

ACT I. — Rocco's Farm.

ACT II. — Palace of Prince Lorenzo.

ACT III. — Camp of Prince Frederick's Army.

Promenade Concert in foyer 7.15 to 8 P. M. and between acts, by the Boston Ideal Banjo, Mandolin and Guitar Club.

For music of this opera go to Louis H. Ross & Co., 32 West St.

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STORY LA MASCOTTE.

The action is laid in Piombino, Italy, during the fifteenth century. Rocco, a farmer is in the worst of luck. He sends a pitiful letter, full of the anger and anguish of his hard lot, to his brother Antonio, a rich and prosperous farmer. This letter is carried by Pippo, who upon his return, says that Antonio has decided to give him a royal present, that of Bettina, the maid of-all-work for the rich brother, and a "Mascot." Bettina now arrives bearing a basket of fresh eggs and a letter of advice, which are received with coldness, not to say derision, by Rocco, and putting the letter in his pocket, he leaves the scene; during his absence Pippo declares his love to Bettina, and is delighted to find that she reciprocates his affection, and as they are about to embrace, Rocco returns, and now, almost frantic with grief and anger, bids her begone. The maid gathers up her effects, and weepingly inquires whether there is any answer to the letter she has brought; he savagely takes the letter from his pocket and reads what a Mascot is. Sorrow is turned into joy, and embracing Bettina, he prepares to make her comfortable. Meanwhile a hunting party among whom are King Lorenzo, and his daughter, Princess Fiametta, have arrived and propose to rest their weary limbs at the farm. The Prince, being also a rather poverty-stricken scion of nobility, learns that Rocco has a Mascot, and with the customary liberality of princes in general, confiscates her, and silences the opposition of Rocco and gives him choice of inhabiting a dungeon cell or a palace; in the former as a prisoner of State, or in the latter as Lord Chamberlain. Rocco wisely chooses the latter.

The second act opens in the grand ducal palace of Piombino. Fiametta insists upon his consent to her marriage with Pippo. An idea occurs to the King that by so doing, he rids himself of the great danger to his Mascot. He graciously informs Pippo that he has created him Duke of Villa Rossa with the privilege of drawing 50,000 crowns a year from an empty treasury. Bettina, upon learning these facts, consents to marry the King, who intends it as a matter of form only, for the further protection of his Mascot. In the grand finale of the second act, the two weddings are about to take place, when Pippo and Bettina desert their respective bride and bridegroom, and escape.

The third act opens in the adjoining Duchy of Pisa. Prince Frederic is at war with Lorenzo, who is dethroned by his people, and forced to flee with his daughter Fiametta, in disguise. Pippo and Bettina, after making their escape from Lorenzo's palace, join Prince Frederic's army, Bettina disguising herself as a soldier. Pippo, having a Mascot by his side, performs great deeds of valor, is made captain, and leads Prince Frederic's forces to many victories. In the opening scene of the third act, the war is about to close. Capt. Pippo appears with Bettina, as his orderly, makes known her identity to the Prince and his soldiers, and asks his consent to their immediate marriage, which the Prince cheerfully grants.

WEEK OF SEPTEMBER 9, 1895.

HEART AND HAND.

COMIC OPERA in Three Acts by LECOCQ.

CAST OF CHARACTERS.

THE KING			Mr. Wm. Wolff
DON GAETAN, the prince			J. K. Murray
MORALES,			Mr. Thos. H. Persse
DON MOSQUITOS, Colonel of the Halberdiers			Mr. Arthur Wooley
MICAELA, the Princess			Miss Clara Lane
JOSEFA			Miss Edith Mason
DONNA SCOLASTICA			Miss Kate Davis
BRIGADIER BALDOMERO			Miss Hattie Belle Ladd
ANITA, }	Garden Girls {		Miss Gertrude Quinlan
PEPA, }			Miss Cora Scribner
DOLORES, }			Miss Bertha Wilson
INEZ }			Miss Flossie Waitt
ASCANIO, }	Pages {		Miss Gertrude Quinlan
PABLO, }			Miss Georgiana Deland
JOSE, }			Miss Ada Sandry
Chorus of Gardner's Girls, Pages, Maids of Honor, Halberdiers, etc., etc.			

SYNOPSIS OF SCENERY.

ACT I.—The Palace Gardens. The Gardner's Cottage.

ACT II.—Chamber in the King's Palace.

ACT III.—Camp of Don Gaetan's Army.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF HEART AND HAND.

The heroine, Princess Micaela, disguises herself as a peasant girl to learn particulars of her betrothed, whom she has never seen. Her betrothed, Prince Gaetan, meets her in her disguise, and confides to her that he will never marry the Princess Micaela against his will. The

Princess continues the deception, masquerading as Josefa. Don Gaetan falls in love with her.

In the second act we have the wedding party, and the Prince and Princess are shown to the two apartments set aside for their occupancy. After every one has retired, the King, who has been left alone with Mosquitos, communicates his great uneasiness of mind caused by the pranks of his son-in-law, and inquires as to his directions being carried out, to prevent the young Prince from escaping. Mosquitos assures the king that the sentinels are all at their post, and that a brass band has been stationed below in the garden with instructions to strike up with the national air whenever they see a door or a window opened. Hearing some one coming, they retire, whereupon the Donna Scolastica enters from the Princess's apartments and gives vent to her surprise caused by the coldness displayed by the Prince toward the Princess. The Prince comes out of his apartments, and seeing the Donna Scolastica, he conceives the idea of raising a scandal by making love to her, and by that means alarm the house by her cries, and thereby encounter the wrath of the court, which would serve to break off the burdensome fetters of his recent marriage. The Donna, however, proving too susceptible to his advances, he is finally obliged to order her from the room in self-defence. After she goes off, he decides to attempt to escape, and goes to the opening at back for that purpose, when the band begins to play. He repeats the attempt at the window, with the same result. Finally he tries a small door, and hearing no music, steps out of this one. The Princess enters from her apartment, having watched the movements of the Prince, and is met by Josefa, who declares it impossible for her to leave the palace. Micaela persuades Josefa to remain there until she returns, and exeunts at back. Josefa left alone, hears the voice of a sentinel calling out, which she discovers is none other than Morales. Morales is anxious to look in upon the nuptial chamber, and, on pushing the door open, a lantern is seen to appear at the back. Afraid of being found off duty, he pushes Josefa into the room, and follows her, closing the door. The Prince enters from a small door. Having found it impossible to evade the watchful eye of the brass band, he gives up in despair the idea of escaping, and is about to resign himself to his fate, when the Princess enters, disguised as a peasant and carrying a small tray with some wine and refreshments, which she informs the Prince she has been ordered to bring him.

In the third act, the scene represents the general quarters at the camp of Don Gaetan. The Prince asks permission to speak privately to the Princess, who, on approaching him, reveals herself to be none other than Josefa, to whom his heart has been given. Falling on his knees, he begs forgiveness of his capricious bride, who, satisfied with the complete success of her love's strategy, willingly pardons him.

WEEK OF SEPT. 16 AND 23, 1895.

❁❁ MARTHA. ❁❁

STANDARD OPERA in Five Acts by FLOTOW.

CAST OF CHARACTERS.

LADY HARRIET DURHAM, Maid of Honor to the	
Queen	Miss Edith Mason
NANCY, her waiting maid	Miss Helen Von Doenhoff
LORD TRISTAN MIKLEFORD, Lady Harriet's cousin,	Mr. Wm. Wolff
PLUNKETT, a wealthy young farmer	Mr. J. K. Murray
LIONEL, his adopted brother, afterwards Earl of	
Derby	Mr. Thos. H. Persse
THE SHERIFF	Mr. Arthur Wooley
Chorus of Farmers, Servants, Hunters and Huntresses, Courtiers, etc.	

SYNOPSIS OF SCENERY.

ACT I.—Lady Harriet's Boudoir. ACT II.—The Fair at Richmond.
 ACT III.—Plunkett's Farm House.
ACT IV.—Scene 1. The Forest Inn. Scene 2. Yard of Plunkett's
 House.

During week of Sept. 23d the parts of Lady Harriet and Nancy were sung by Miss Louise Natali and Miss Kate Davis respectively.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF MARTHA.

Lady Harriet, tired of the court life of Queen Anne, visits the Servants' Fair, at Richmond, in the disguise of a servant girl in search of employment. She is accompanied by Naney, her maid, and Sir Tristan, a cousin and admirer of hers, rather advanced in years. Two young farmers, Lionel and Plunkett, also go to the fair. Lionel is the adopted child of Plunkett's parents, now both dead. His parentage is unknown, but he has a ring which he has been commanded to give to the Queen, should he ever be in distress. The two farmer's offer to engage the young women, and the latter, relishing the joke, take the earnest-money, unaware that this binds them to the farmers' service for one year. They resist, but the farmers drive off to their farms with them. Arrived there, the young men find that the women know nothing of housekeeping. Lionel becomes enamored of Lady Harriet (who has adopted the name of Martha), and proposes marriage. During the night Tristan comes with a carriage and assists the two ladies to escape. A short time after, the Queen, with the ladies of her court, hunt in the forest adjoining Plunkett's farm. Plunkett and Lionel meet the party and recognize Martha and Nancy. Lionel, driven almost frantic by Martha's coldness, sends his ring to the Queen, by which it is found out that Lionel is the only son of the dead Earl of Derby. Queen Anne causes the title and all possessions of the Earl to be restored to the son. Lady Harriet is deeply in love with Lionel, but the latter, feeling his snubbing keenly, refuses to be placated. Thereupon the lady has a part of her park transformed into a fac-simile of the market place at Richmond. Farmers and servants appear and Martha in her peasant's dress mingles in the throng. When Lionel sees her, all his love returns and the two are at last united. So are Plunkett and Nancy.

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WEEK OF SEPTEMBER 30, 1895.

A MERRY WAR.

A COMIC OPERA in Three Acts.

CAST OF CHARACTERS.

UMBERTO SPINOLA, young nobleman and general commanding the Genoese Army	Mr. Thos. H. Persse
MARQUIS FLIPPO SEBASTIANI, nephew to the princess,	Mr. J. K. Murray
BALTHAZAR GROOT, a tulip planter from Holland . .	Mr. Wm. Wolff
VON SCHULEN, colonel in the service of the Duke of Limburg	Mr. Arthur Wooley
RICARDO, { young noblemen in the service {	Mr. John Read
SPINZI, { of the Genoese Republic. {	Mr. Chas. Scribner
FRANCHETTI, {	Mr. Richard Jones
VIOLETTA, widowed countess of Lomelline . .	Miss Edith Mason
ARTEMISIA, princess of Malaspini	Miss Kate Davis
GINI, sergeant in the Genoese service	Miss Cora Rankin
ELSA, Groot's wife	Miss Clara Lane

Chorus of Soldiers, Cadets, Servants, etc.

SYNOPSIS OF SCENERY.

ACT I.—Camp of the Genoese Army.

ACT II.—The Neutral Castle of Malaspina.

ACT III.—Hall in the Neutral Castle.

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STORY OF A MERRY WAR.

Two petty states, Genoa and Massa Carrara, go to war on account of a celebrated dancer who made contracts with the theatres of both nations. Each insists upon the fulfilment of its own particular contract. The Genoese besiege the fortress of Massa and its garrison of ladies, but the siege operations consist merely of a harmless bombshell thrown on either side every day at noon. The Marquis Sebastiani, an inveterate gossip, is captured by the Genoese while endeavoring to reach the beleaguered fortress, and after him are brought into camp the beautiful Countess Violetta, and a Dutch tulip planter named Balthazar Groot. The Countess is in disguise, and manages to coax a pass from the gallant commander of the garrison, Umberto. On discovering her real rank, Umberto decides to marry her out of revenge for the deception practiced upon him. Learning that Violetta is to marry the Duke of Limburg, he manages that the ceremony be performed by a field chaplain, he himself appearing as the proxy of the Duke. But in the ceremony, no mention of the Duke is made, and Umberto becomes the real husband without Violetta's knowledge.

In Act II appear the female guard of the Princess Artemisia, Violetta's aunt, in the castle of Malaspina. Marchese Sebastiani and Elsa, the wife of Balthazar Groot, enter and give an account of their adventures. After them comes Violetta, followed by Umberto and Balthazar, who is compelled to pass himself off as the Duke of Limburg. There is a mutual embarrassment. Violetta abominates her pretended spouse, Balthazar, whom nobody is able to understand, because he is speaking Dutch by order of Umberto. The pretended Duke is very much annoyed by the jealousy of his wife, Elsa. Meanwhile, the Marchese arrives with auxiliary troupes, but by order of Violetta, the commandant, the hostilities are postponed till the next day, and all hands enjoy themselves peacefully.

In Act III the whole complication is dissolved. Balthazar and Elsa pardon each other, Umberto reveals to Violetta that she is married to him, not to the pretended Duke of Limburg. Violetta is delighted with the change and concludes peace with Genoa. A despatch is received that the cause of the war, the dancer, has run away from Massa, and the opera ends with the happy reconciliation of all.

WEEK OF OCTOBER 7, 1895.

The Bohemian Girl.

STANDARD OPERA in Three Acts by BALFE.

CAST OF CHARACTERS.

COUNT ARNHEIM, Governor of Presburg . . .	Mr. J. K. Murray
THADDEUS, a proscribed Pole . . .	Mr. Thos. H. Persse
FLORESTEIN, nephew of the count . . .	Mr. Arthur Wooley
DEVILSHOOF, chief of the gipsies . . .	Mr. Wm. Wolff
CAPTAIN OF THE GUARD . . .	Mr. John Read
1ST GIPSY . . .	Mr. Chas. Scribner
ARLINE, daughter of the count . . .	Miss Clara Lane
BUDA, her attendant . . .	Miss Flossie Waitt
QUEEN OF THE GIPSIES . . .	Miss Kate Davis

Chorus of Nobles, Soldiers, Gipsies, Retainers and Peasants.

SYNOPSIS OF SCENERY.

ACT I.—The Count's Chateau near Presburg.

ACT. II.—*Scene 1.* The Gipsy Encampment. *Scene 2.* On the Road to the Fair. *Scene 3.* The Fair at Presburg. *Scene 4.* The Hall of Justice.

ACT III.—The Reception Room in the Count's Chateau.

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BOSTON, MASS.

WEEK OF OCTOBER 14, 1895.

MIKADO.

COMIC OPERA in Two Acts by W. S. GILBERT and
SIR ARTHUR SULLIVAN.

CAST OF CHARACTERS.

THE MIKADO OF JAPAN	Mr. Arthur Wooley
NANKI-POO { his son, disguised as a wander- ing minstrel, and in love with Yum-Yum }	Mr. Thos. H. Persse
KO-KO, Lord High Executioner of Titipu	Mr. Wm. Wolff
POOH-BAH, Lord High Everything Else	Mr. J. K. Murray
PISH TUSH, a Noble Lord	Mr. John Read
NEE-BAN	Mr. Dick Jones
YUM-YUM { Three sisters, }	Miss Clara Lane
PITTI SING { wards of Ko-Ko }	Miss Edith Mason
PEEP-BO { }	Miss Hattie Belle Ladd
KATISHA, an elderly lady, in love with Nanki-Poo,	Miss Kate Davis
Chorus of School Girls, Nobles, Guards and Coolies.	

SYNOPSIS OF SCENERY.

ACT I.—Courtyard of Ko-Ko's official residence.

ACT II.—Ko-Ko's Garden.

For music of this opera go to Louis H. Ross & Co., 32 West St.

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THE STORY OF MIKADO.

The action of the opera occurs in the Town of Titipu, an uncertain place in Japan. Nanki-Poo, the Son of the Mikado, disguised as a minstrel has fallen in love with Yum-Yum, the ward of a tailor, Ko Ko, who has been raised by the Mikado to the rank of Lord High Executioner. Ko Ko intends to marry his ward himself, and proceeds to make arrangements for his wedding, when an order from the Mikado demands a public execution within a month or the degradation of Ko Ko will be the result.

Nanki-Poo consents to be the victim if he is allowed to marry Yum-Yum. This is agreed upon and preparations for the wedding go on.

A new law is discovered that when a married man is beheaded his wife must be buried alive. This cools the love of Yum-Yum somewhat and complicates affairs generally.

Finally it is agreed to swear to a false statement of an execution of Nanki-Poo, which is done.

The Mikado arrives and is given the statement and discloses Nanki-Poo's identity, and also tells the punishment for causing the death of the Heir-Apparent. In order to mend matters and bring Nanki-Poo to life Ko Ko is obliged to marry Katisha and leave Yum-Yum to Nanki-Poo.

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WEEK OF OCTOBER 21, 1895.

GHIMES OF NORMANDY.

COMIC OPERA in Three Acts by PLANQUETTE.

CAST OF CHARACTERS.

GERMAINE, the lost Marchioness	. . .	Miss Edith Mason
SERPOLETTE, the good-for-nothing	. . .	Miss Clara Lane
SUSANNE } . . . village		{ Miss Gertrude Quinlan
JEANNE } . . . girls		{ Miss Georgiana Deland
HENRI, Marquis of Corneville	. . .	Mr. J. K. Murray
JEAN GRENICHEUX, a fisherman	. . .	Mr. Thos. H. Persse
GASPARD, an old miser	. . .	Mr. Wm. Wolff
THE BAILLI		Mr. Arthur Wooley
THE NOTARY		Mr. Dick Jones
Chorus of Peasants, Sailors, Servants, Coachmen, Waiting Maids, etc.		

SYNOPSIS OF SCENERY.

ACT. I.—*Scene 1.* The Beach at Corneville. *Scene 2.* On the Road to the Fair. *Scene 3.* The Fair of Corneville.

ACT. II.—Room in the Haunted Chateau.

ACT. III.—Garden of the Chateau.

For music of this opera go to Louis H. Ross & Co., 32 West St.

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WEEK OF OCTOBER 25, 1895.

BILLEE TAYLOR.

COMIC OPERA in Two Acts by SOLOMON.

CAST OF CHARACTERS.

CAPTAIN, the Hon. Felix Flapper, R. N., of H. M. S. "Thunderbomb"	Mr. J. K. Murray
SIR MINCING LANE, Knight, a self-made man	Mr. John Read
BILLEE TAYLOR, a gardener	Mr. Thos. H. Persse
BEN BARNACLE, "Bosun" of the "Thunder- bomb"	Mr. Wm. Wolff
CHRISTOPHER CRAB, an ancient schoolmaster	Mr. Arthur Wooley
POEBE FAIRLEIGH, a village maiden, betrothed to Billee	Miss Clara Lane
ARABELLA LANE, Sir Mincing Lane's daughter, Phoebe's rival	Miss Edith Mason
ELIZA DABSEY, an old flame of Barnacle's	Miss Kate Davis
SUSAN	Miss Gertrude Quinlan
Chorus of Sailors, Volunteers, Peasants, Charity Girls, etc, etc.	

SYNOPSIS OF SCENERY.

ACT I.—A Village Green at Southampton.

ACT II.—At Portsmouth, the Harbor in the distance.

Time of the Opera, about the beginning of the present century.

For music of this opera go to Louis M. Ross & Co., 32 West St.

INDIVIDUAL REFERENCES

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STORY OF BILLEE TAYLOR.

Billee Taylor, a gardener, proposes to lead to the altar pretty Phœbe Fairleigh, to whom he is betrothed. But Billee has a rival in the person of Christopher Crab, an ancient schoolmaster; and further to complicate affairs, Phœbe has a rival—Miss Arabella Lane, the daughter of a local dignitary, Sir Mincing Lane. Arabella has tried to win Billee by surreptitiously supplying him with delicacies, but Billee informs her that he will wed none but Phœbe. The girls from the charity school near by wish Phœbe all sorts of good fortune and present their little gifts. Phœbe in turn impresses upon them the necessity of following the principles that have guided her.

Capt. the Hon. Felix Flapper, R. N., of H. M. S. "Thunderbomb," appears with Sir Mincing Lane, the patron of the charity school; and makes love to Phœbe. The captain, the schoolmaster, and Arabella, are interested in the removal of Billee and plot revenge. Ben Barnacle, the "Bosun" of the "Thunderbomb," who has come on shore with his press gang, is instructed to impress and carry off Billee, which he does as Phœbe and Billee, attired in their wedding garments, are about to proceed to church. He also takes the schoolmaster along.

Two years are supposed to elapse before the action of the second act. Crab, who has become a tarry salt, deplores his fate in finding no chance to become a villain. Arabella, has made good use of the opportunity offered by the absence of Phœbe, presses her claims on Billee's affection, who is disposed to yield and wed Arabella, on condition that her "father comes down handsome." At this juncture, Phœbe, who, in search of her lover, ran away to sea, followed by her companions, makes her appearance in the dress of a common sailor and answering to the name of Richard Carr. She fails to pay proper reverence to Billee, who teaches the proper respect due a lieutenant from a common sailor. Capt. Flapper confesses to Susan, in the presence of Richard Carr, the love with which Phœbe inspired him, and communicates the intelligence of Billee's approaching marriage with Arabella.

Sir Mincing Lane has become a commander in the volunteers, and now appears at the head of his company, and endeavors to persuade some of the sailors to join his command. Phœbe offers to join as a recruit, when she is claimed as a messmate by Barnacle, and a quarrel ensues. Christopher Crab incites Phœbe to revenge herself upon her faithless lover Billee. She fires at Billee but the shot strikes Crab. Phœbe is seized and about to be executed but is released on declaring herself to be a woman. Billee is disgraced and his rank bestowed upon the faithful Phœbe, who rewards the gallant captain by her hand in marriage.

WEEK OF NOVEMBER 4, 1895.

OLIVETTE.

COMIC OPERA in Three Acts by ANDRAU.

CAST OF CHARACTERS.

CAPTAIN DEMERIMAC, of the Man-o'-War "Cormorant"	Mr. Arthur Wooley
VALENTINE, officer of the Rousillon Guards, his nephew	Mr. Thos. H. Persse
DUC DES IFS, cousin and heir presumptive to the Countess	Mr. J. K. Murray
COQUELICOT, his foster brother and henchman	Mr. Wm. Wolff
MARVEJOL, local pluralist Seneschal to the Countess and Maire of Perpignan	Mr. Dick Jones
OLIVETTE, daughter of the Seneschal Marvejol	Miss Clara Lane
BATHILDE, Countess of Rousillon, in love with Valentine	Miss Edith Mason
VELOUTIN, the Seneschal's housekeeper	Miss Gertrude Quinlan
MOUSTIQUE, captain's boy on board the "Cormorant"	Miss Kate Davis
Courtiers and Nobles, Citizens, Wedding Guests, Sailors, Villagers, Sailors and Pages.	

SYNOPSIS OF SCENERY.

ACT I.—The Seneschal's House at Perpignan. Shore of the Mediterranean.

ACT II.—Ballroom of the Palace of Rousillon.

ACT III.—Interior of the Main-Brace Tavern. The "Cormorant" at Anchor.

The action in the opera passes at Perpignan, in the county Rousillon, on the shore of the Mediterranean, under Louis XIII.

For music of this opera go to Louis H. Ross & Co., 32 West St.

WEEKS OF NOVEMBER 11 AND 18, 1895.

LILY OF KILLARNEY

ROMANTIC OPERA in Three Acts by SIR JULIUS BENEDICT.

CAST OF CHARACTERS.

EILY O'CONNOR, the Colleen Bawn	Miss Clara Lane
ANNE CHUTE, the heiress	Miss Edith Mason
MRS. CREGAN, Hardress' mother	Miss Kate Davis
SHEELAH	Miss Cora Deane
HARDRESS CREGAN	Mr. Thos. H. Persse
MYLES NA COPPALEEN	Mr. J. K. Murray
CORRIGAN	Mr. John Read
FATHER TOM	Mr. Arthur Wooley
O'MOORE	Mr. Albert Regas
HYLAND	Mr. C. W. High
SERGEANT	Mr. Chas. Scribner
DANNY MANN	Mr. William Wolff

SYNOPSIS OF SCENERY.

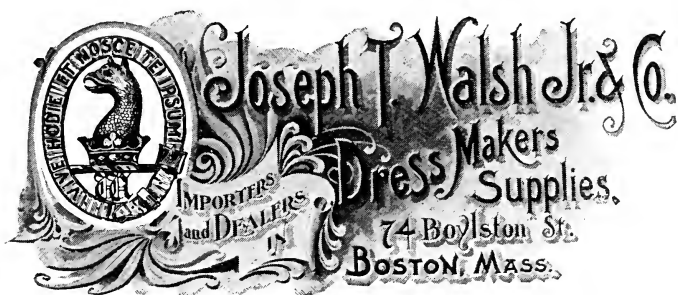
- ACT I.—*Scene 1.* Dining Hall at Tore Cregan. *Scene 2.* The Path leading to the Rock of Dunloe. *Scene 3.* Room in Eily's Cottage.
- ACT II.—*Scene 1.* Exterior of Tore Cregan. *Scene 2.* Exterior of Eily's Cottage. *Scene 3.* Devil's Rock at the Cave Entrance.
- ACT III.—*Scene 1.* Exterior of Myles' Cottage. *Scene 2.* Ball Room at Castle Chute.
-

For music of this opera go to Louis M. Ross & Co., 32 West St.

STORY OF "LILY OF KILLARNEY."

"The Lily of Killarney" is a musical version of the drama, "The Colleen Bawn," whose thrilling and yet simple story is adapted admirably to lyrical expression. The heiress, Ann Chute, has a rival in Eily O'Connor, the Colleen Bawn. Myles na Coppaleen, the peasant lover of Eily, is devoted to her although knowing her to be the wife of another, Hardress Cregan. The latter would desert her and wed Ann Chute in order to raise the mortgage on his estate. The only solution of his difficulty is to get the Colleen Bawn out of the way. The idea is repulsive to him, but Danny Mann, the devoted hireling of Cregan, expresses his readiness to act if Cregan will but send his glove as a token, secretly understood between them, that the Colleen is to disappear. The glove is sent by a misunderstanding and Danny Mann acts. Eily is led by him to enter his boat under the pretense that her husband has sent for her. He rows her to a solitary cave, which chances to be the secret haunt of Myles. The latter shoots Danny Mann, whom he mistakes for another in the dim light, and saves the Colleen Bawn by a "header" into the water. Cregan is arrested for murder on confession of Danny Mann, who is wounded but not dead. At the moment of Cregan's marriage with the heiress, Myles produces the living Eily O'Connor, Hardress' lawful wife, and Mrs. Cregan absolves her son of even intentional guilt by confessing that she alone procured the glove that was to convey to Danny Mann the order to execute his wicked design.

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WEEKS OF NOVEMBER 25 AND DECEMBER 2, 1895.

CARMEN.

OPERA in Four Acts by GEORGES BIZET.

CAST OF CHARACTERS.

DON JOSE, a brigadier	.	.	.	.	Mr. Thos. H. Persse
ESCAMILLO, a Toreador	.	.	.	.	Mr. J. K. Murray
IL DONCAIRO,	}	smugglers	{	.	Mr. Wm. Wolff
IL REMENDADO				.	Mr. Arthur Wooley
ZUNIGA, a captain	.	.	.	.	Mr. John Read
MORALES, a brigadier	.	.	.	.	Mr. Albert Regas
LILLAS PASTIA	.	.	.	.	Mr. Chas. Scribner
MICHAELA, a peasant girl	.	.	.	.	Miss Edith Mason
FRASQUITA,	}	gipsies, friends of Carmen	{	.	Miss Bertha A. Davis
MERCEDES,				.	Miss Hattie Bell Ladd
CARMEN	.	.	.	.	Miss Clara Lane
Chorus of Soldiers, Cigarette Girls, Peasants, Smugglers, Toreadors, etc.					

SYNOPSIS OF SCENERY.

ACT I.—A Square in Seville.

ACT II.—The Tavern of Lillas Pastia.

ACT III.—The Smugglers' Retreat in the Mountain.

ACT IV.—Seville Street, outside Plaza del Toros.

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STORY OF CARMEN.

The scene is laid in Spain, about 1820.

Jose, a brigadier of dragoons at Seville, is awaiting the arrival of Michaela, peasant girl, with a letter and purse from his mother. A band of girls approach the cigarette factory opposite, and Carmen, the prettiest and most coquettish, throws him her bouquet. Jose falls distractedly in love. A quarrel ensues among the girls in the factory. Carmen, declared the assailant, is ordered to prison. She fascinates the luckless brigadier Jose until he connives at her escape, and is himself placed under arrest for it. Carmen returns to her wandering gypsy life, and tempts Jose, who meets her outside the walls, to desert. He refuses; but quarreling with his superior officer about Carmen, is forced to join the smugglers. Carmen's love grows cold. Escamillo, the popular toreador woos her, while the jealous Jose departs to visit his dying mother. Carmen is faithless. She goes with Escamillo to the bull fight at Seville. Jose pursues her, and frantic at her desertion and avowed affection for Escamillo, stabs her to the heart.



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WEEK OF DEC. 9, 1895.

FRA DIAVOLO.

STANDARD ENGLISH OPERA in Three Acts by AUBER.

CAST OF CHARACTERS.

FRA DIAVOLO, a bandit chieftain disguised as the

Marquis of San Carlo	. . . . .	Mr. Thos. H. Persse
LORD ALLCASH, an English tourist	. . . . .	Mr. Arthur Wooley
LORENZO, captain of the Carbineers	. . . . .	Mr. Jerome T. Henshue
MATTEO, landlord of the inn,	. . . . .	Mr. John Read
BEPPLO,	} Bandits, followers of Fra Diavolo {	Mr. Wm. Wolff
GEACOMO,		Mr. J. K. Murray
SERGEANT	. . . . .	Mr. Chas. Scribner
FRANCESCO VERONA, the bridegroom	. . . . .	Mr. Archie MacDonald
ZERLINA, Matteo's daughter, in love with Lorenzo,	. . . . .	Miss Clara Lane
LADY ALLCASH, newly wedded to Lord A.	. . . . .	Miss Rose Leighton
ROBERTO	. . . . .	Miss Violet Ainsley
RICARDO	. . . . .	Miss Flossie Waitt

Chorus of Peasants, Carbineers, etc., etc.

SYNOPSIS OF SCENERY.

ACT I.—The Inn on the Mountain.

ACT. II.—Zerlina's Bedchamber.

ACT III.—The Inn.

For music of this opera go to Louis H. Ross & Co., 32 West St.



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WEEKS OF DECEMBER 16 AND 23, 1895.

RIP VAN WINKLE

COMIC OPERA in Three Acts by PLANQUETTE.

CAST OF CHARACTERS.

RIP VAN WINKLE, the village vagabond . . .	Mr. Wm. Wolff
NICK VEDDER, the village innkeeper . . .	Mr. J. K. Murray
DERRICK VON BEEKMAN, the village lawyer . . .	Mr. John Read
PETER STEIN, the village burgomaster . . .	Mr. Arthur Wooley
CAPTAIN PONSONBY, of the grenadiers . . .	Mr. Chas. Scribner
GRETCHEN, Rip's wife . . .	Miss Clara Lane
KATRINA, Vedder's daughter . . .	Miss Rose Leighton
LITTLE MEENIE VAN WINKLE . . .	Miss Lillian Adelaide Prince
LITTLE HANS VON BEEKMAN . . .	Master Frank Deland

The Phantom Crew.

CAPTAIN HENDRICK HUDSON . . .	Mr. John Read
HIS FIRST LIEUTENANT . . .	Mr. Thos. H. Persse
HIS SECOND LIEUTENANT . . .	Mr. Arthur Wooley
THE GOBLIN DWARF . . .	Mr. Chas. Scribner

Twenty years are supposed to elapse between Acts II and III.

Additional Characters in Act Three.

LIEUTENANT VON BEEKMAN . . .	Mr. Thos. H. Persse
JAN VEDDER, Nick's son . . .	Mr. J. K. Murray
GUSTAVE ROWLEY, his friend . . .	Mr. Chas. Scribner
MEENIE VAN WINKLE . . .	Miss Clara Lane

Wooden Shoe Dance by the Misses Ainsley, Dean, Wilson, Waitt,
Wynn, Fitzgibbon, Deland and Quinlan.

Chorus of Soldiers, Peasants, Goblins, etc.

SYNOPSIS OF SCENERY.

ACT I.—The Village of Sleepy Hollow.

ACT II.—The Catskill Mountains.

ACT III.—The Village.

The beautiful song introduced by Mr. Murray in this opera is published in sheet music form. It is entitled "The Girl I Adore," by Archie MacDonald, and is for sale by all music dealers in the city.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF RIP VAN WINKLE.

The construction of Planquette's opera follows Irving's story very closely. Rip is the village vagabond whose fondness for liquor nearly costs him his farm. In the first act Rip outwits his enemy, Derrick Von Beekman, and is able to pay the mortgage on his farm with the gold he has found in the mountains. Derrick then denounces Rip to the Captain of the Guard for passing French money, and the act closes with the pursuit of Rip into the mountains by the soldiers.

Act II. follows the fortunes of Rip in the Kaatskills — of his meeting with the goblin dwarf, of the appearance of Hendrick Hudson and his crew — and the beginning of Rip's sleep of twenty years.

Act. III. awakening of Rip and his descent to the village; he arrives in time to frustrate Derrick's evil designs.

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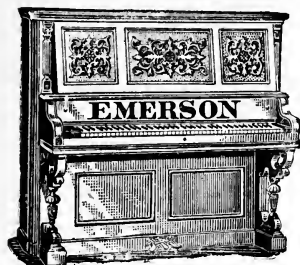
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WEEK OF DECEMBER 30, 1895.

WEEKS OF JANUARY 6 AND 13, 1896.

❀❀ **FAUST.** ❀❀

LYRIC DRAMA in Six Acts. MUSIC by CHARLES GOUNOD.

CAST OF CHARACTERS.

FAUST	.	.	.	.	.	.	.	Mr. Thos. H. Persse
VALENTINE	.	.	.	.	.	.	.	Mr. J. K. Murray
MEPHISTOPHELES	.	.	.	.	.	.	.	Mr. Wm. Wolff
WAGNER	.	.	.	.	.	.	.	Mr. John Read
MARGARITE	{	.	.	.	.	.	.	Miss Clara Lane
		.	.	.	.	.	.	or Miss Edith Mason
SIEBEL	{	.	.	.	.	.	.	Miss Edith McGregor
		.	.	.	.	.	.	or Miss Hattie Belle Ladd
MARTHA	.	.	.	.	.	.	.	Miss Rose Leighton

Chorus of Students, Soldiers, People, Demons, etc.

SYNOPSIS OF SCENES.

ACT I.—The Studio of Dr. Faust.	ACT IV.—The Church Corridor.
ACT II.—The Market Square.	ACT V.—In Front of the Church.
ACT III.—Margarite's Garden.	ACT VI.—The Prison.

SPECIAL NOTE.—There will be an intermission of TWO minutes only between Acts I and II and between Acts IV and V.

Promenade Concert in the foyer, from 7.15 to 8 P. M., and between the acts, by the Boston Ideal Banjo, Mandolin and Guitar Club.

For music of this opera go to Louis M. Ross & Co., 32 West St.

STORY OF FAUST.

In the first act, Faust, after a life spent in acquiring the subtle but fruitless learning of his age, invokes the aid of Satan. Mephistopheles appears and offers him riches, glory, power, but Faust prefers the gift of renewed youth. Mephistopheles agrees, but exacts a condition that Faust shall serve him after his earthly career has been finished. Faust hesitating, the demoniac power of Mephistopheles causes a vision to form of Margarite. Faust, enraptured, quickly signs the compact, drinks the life-giving elixir and is transformed into a youthful and ardent lover.

The other acts carry along the love affairs of Faust, guided by the demoniacal powers of Mephistopheles whose evil influence is irresistably felt by all coming in contact with him.

In the last act, Margarite, driven to frenzy by the excess of her sufferings, culminating in the murder of her brother by the man to whom she has sacrificed all, and by whom she has been to all appearances basely deserted, having destroyed her offspring, awaits in a dungeon the doom of human justice. Faust presses her to escape; but a gleam of memory flashes upon her as she gazes in his face and recognizes the murderer of her brother. Shrinking wildly from his blood-stained touch, she sinks upon the ground, and yields her spirit—not to the infernal powers, as Mephistopheles implies by his exclamation "Accursed!" but to the heavenly protection which, even in her madness, she had implored, as is announced by the celestial voices which proclaim her "Saved!"

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WEEKS OF JANUARY 20 AND 27, 1896.

IL TROVATORE

GRAND OPERA in Five Acts by VERDI.

CAST OF CHARACTERS.

LEONORA	{ Miss Clara Lane or Miss Edith Mason
INEZ, her attendant	Miss Cora Deane
AZUCENA, a gypsy and pretended mother of Manrico	{ Miss Rose Leighton or Miss Hattie Belle Ladd
MANRICO, the troubador, afterward discovered to be the brother of the count	Mr. Thos. H. Persse
RUIZ, his follower	Mr. Arthur Wooley
MESSENGER, an old gypsy	Mr. John Read
COUNT DI LUNA, Manrico's rival	Mr. J. K. Murray
FERRANDO, follower of the count	Mr. Wm. Wolff
Chorus of Soldiers, Gypsies, Nuns, etc.	

ACT I.—*Scene 1.* Hall in the Palace of Allafena. *Scene 2.* Gardens of the Palace.

ACT II.—The Gypsy Camp.

ACT III.—The Convent Grounds.

ACT IV.—*Scene 1.* Camp of the count's soldiers. *Scene 2.* Room in Palace of Castellar

ACT V.—*Scene 1.* The Tower. *Scene 2.* The Prison.

NOTE. Between Scenes 1 and 2 of Act 5 the curtain will fall for a moment only.

For music of this opera go to Louis H. Ross & Co., 32 West St.

STORY OF IL TROVATORE.

The old Count di Luna had two sons, not much apart in age. One night, while they were yet both in their infancy, an old gypsy woman was discovered by the servants near the cradle of the youngest of the two children. The gypsy was quickly and violently expelled from the castle; but from that day the child's health began to fail. No remedies proving of avail, the gypsy was suspected of having bewitched the child. Search was instituted, the woman taken prisoner, and, agreeably to the barbarous modes of punishment of the times, burned alive. A daughter of the gypsy, with her child in her arms, witnessed the execution. To her the unhappy victim of superstition bequeathed the task of vengeance.

During the night following the young gypsy managed to steal the youngest child of the Count from the castle. She hurried with it to the stake, where the flames were still raging over the remains of her ill-fated mother. Arriving there, she, by a fatal mistake, hurled her own child into the flames instead of the young Count. She discovered her error too late. She fled, taking the child with her, joined her tribe, and brought him up—Manrico, the Troubadour—as her own son, trusting the secret of his parentage to no one, and waiting for a favorable moment to make him the tool of her vengeance against his own kindred.

The old Count leaves his oldest son sole heir of his title and possessions, but doubting up to the last moment, the death of his last born. Manrico, grown up a valiant and daring knight, entered a contest at a tourney, disguised, won all the honors, and was crowned victor by the Duchess Leonora. From this moment dated a passionate love, shared by both. Unhappily, the Count di Luna (brother to Manrico, although this was unknown to both of them) was also smitten with a deep passion for the Duchess. He fights a duel with Manrico and is defeated.

Manrico joins the army, opposing his country's forces, and is left for dead on the battle-field of Pelilla. His Prince, hearing that Manrico is still alive, bids him to repair to the fortress of Castellor and to defend it against the forces of the Count di Luna. At the same time he communicates to him that the Duchess Leonora, believing in the current reports of his death, is about to take the veil that very evening, at a convent in the neighborhood of Castellor. Upon receipt of this message Manrico at once departed and arrived at the convent just in time to rescue Leonora, who was about to be carried off forcibly by the Count di Luna and his followers. The Troubadour conducted the Duchess to Castellor, which place was immediately closed and besieged by the Count di Luna's troops.

The Count di Luna, after storming the fortress of Castellor on the day following—without finding a trace of Leonora—took his prisoners to the capitol of the province. Here, on the eve of the day fixed for the execution of the son and mother, Leonora suddenly appeared before the Count, offering him her hand in exchange for the life of Manrico. The Count consents, and Leonora is admitted into the dungeon to restore Manrico to liberty. Before she enters, however, she takes poison, which she carried concealed in a ring on her finger. Manrico refuses to accept of his liberty, accusing the Duchess of basely betraying his affections. During this day the poison begins to take effect. Manrico discovers the extent of her sacrifice too late. The Count enters, understands at a glance what has happened, and orders Manrico to be beheaded immediately. While his order is being obeyed, he rouses the gypsy from the stupor in which she has been lying, motionless, in a corner of the dungeon. He drags her to the window, showing her the execution of her supposed son.

300 FESTIVAL NIGHT, TUESDAY, JAN. 28, 1896.

PROGRAM.

Second Act of The Bohemian Girl.

FESTIVAL OVERTURE (by C. M. VON WEBER), Castle Square Orchestra.

Under the direction of Mr. Max Hirschfeldt.

STANDARD OPERA by BALFE.

COUNT ARNHEIM, governor of Presburg	Mr. J. K. Murray
THADDEUS a proscribed Pole	Mr. Thos. H. Persse
FLORESTEIN, nephew of the count	Mr. Arthur Wooley
DEVILSHOOF, chief of the gypsies	Mr. Wm. Wolff
CAPTAIN OF THE GUARD	Mr. John Read
1ST GYPSY	Mr. Chas. Scribner
ARLINE, daughter of the count	Miss Clara Lane
QUEEN OF THE GYPSIES	Miss Rose Leighton
Chorus of Nobles, Soldiers, Gypsies, Retainers and Peasants.	

Scene 1. The Gypsy Encampment. Scene 2. On the Road to the Fair. Scene 3. The Fair at Presburg. Scene 4. The Hall of Justice.

SELECTIONS, { "Last Rose of Summer," (Martha) } Miss Edith Mason
 { "Home, Sweet Home." }

TOPICAL SONG, "In the year of Nineteen Hundred," Mr. Arthur Wooley

MARCH, "THE MERRY WAR."

Miss Flossie Waitt	Miss May Fisk
Miss Cora Scribner	Miss Minna Hickman
Miss Grace Edgar	Miss Nellie Wynn
Miss Nellie Pache	Miss Kate Dahl
Miss Carrie Eckler	Miss Georgie Deland
Miss Cora Deane	Miss Gertrude Quinlan
Miss Helen Francis	Miss Bertha Wilson
Miss Flossie Wallace	Miss Eva Anderson
Miss Seba Leslie	Miss Ida Clark
Miss Gertrude Fisk	Miss Lillian Harvey
Miss Hannah Fitzgibbon	Miss Fannie Coffin
Miss Mabel Tilton	Miss Adelaide Bell
Miss Rena Cnmley	Miss Florence Metcalf
Miss Helen Anderson	Miss Louise Ogden

300 Festival Program, Continued.

The Tower Scene from Il Trovatore.

GRAND OPERA by VERDI.

CAST OF CHARACTERS.

LEONORA	Miss Clara Lane
MANRICO	Mr. Thos. H. Persse
COUNT DI LUNA	Mr. J. K. Murray
SELECTION—"Alas, Those Chimes," (<i>Maritana</i>)	Miss Hattie Bell Ladd
SELECTION—"The Old Bridge,"	Miss Rose Leighton

Third Act of Olivette.

COMIC OPERA in Three Acts by AUDRAN.

CAST OF CHARACTERS.

CAPTAIN DEMERIMAC, of the Man-o'-War "Cormorant"	Mr. Arthur Wooley
VALENTINE, officer of the Rousillon Guards, his nephew	Mr. Thos. H. Persse
DUC DES IFS, cousin and heir presumptive to the Countess	Mr. J. K. Murray
COQUELICOT, his foster brother and henchman	Mr. Wm. Wolff
OLIVETTE, daughter of the Seneschal Marvejol	Miss Clara Lane
BATHILDE, Countess of Rousillon, in love with Valentine	Miss Edith Mason
VELOUTIN, the Seneschal's housekeeper	Miss Gertrude Quinlan
MOUSTIQUE, captain's boy on board the "Cormorant"	Miss Hattie Belle Ladd
Courtiers and Nobles, Citizens, Wedding Guests, Sailors, Villagers, Sailors and Pages.	

Incidental to this number the "Toreador Song" from Carmen will be introduced by Mr. Murray and the company, and Mr. Wolff will sing "Bob Up Serenely."

WEEKS OF FEBRUARY 3 AND 10, 1896.

IOLANTHE.

Or, The Peer and The Peri.

COMIC OPERA in Two Acts by W. S. GILBERT and
SIR ARTHUR SULLIVAN.

CAST OF CHARACTERS.

THE LORD CHANCELLOR	Mr. Wm. Wolff
EARL OF MOUNTARARAT	Mr. Arthur Wooley
EARL OF TOLLOLLER	Mr. Thos. H. Persse
PRIVATE WILLIS, of the Grenadier Guards	Mr. W. H. Clark
STREPHON, an Arcadian shepherd	Mr. J. K. Murray
QUEEN OF THE FAIRIES	Miss Rose Leighton
IOLANTHE, a fairy, Strephon's mother	Miss Edith Mason
FLETA	Miss Gertrude Quinlan
CELIA	Miss Hattie Belle Ladd
LEILA	Miss Nellie Wynn
PHYLLIS, an Arcadian shepherdess and ward in chancery	Miss Clara Lane
Chorus of Dukes, Marquises, Earls, Viscounts, Barons and Fairies.	

SYNOPSIS OF SCENERY.

ACT I.—An Arcadian Landscape.

ACT II.—Palace Yard, Westminster.

Date, between 1700 and 1896.

For music of this opera go to Louis H. Ross & Co., 32 West St.

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Columbia Theatre, Boston, Mass.
Middlesex Theatre, Middleton, Conn.
American Theatre, New York, N. Y.
Gilmore's Auditorium, Philadelphia, Pa.
Grand Opera House, New York, N. Y.

Abbey's Theatre, New York, N. Y.
Metropolitan Opera House, New York, N. Y.
Empire Theatre, Holyoke, Mass.
Whiting Opera House, Holyoke, Mass.
Irving Theatre, New York, N. Y.
Tromont Theatre, Boston, Mass.
Schnugg's Theatre, New York, N. Y.
Parson's Theatre, Hartford, Conn.

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STORY OF IOLANTHE.

Iolanthe, a beautiful fairy, having offended her Queen by marrying a mortal, was sentenced to penal servitude for life. The Queen, from her love of Iolanthe, pardons her after twenty-five years of exile.

The Arcadian shepherd Strephon, Iolanthe's son, loves Phyllis, a ward in chancery, much to the discomfort of the Lord Chancellor who intends her for himself. A majority of the House of Lords have fallen in love with Phyllis and meet to decide which shall be selected for her husband. Strephon enters and claims his bride but the Lord Chancellor refuses his suit and Strephon invokes the aid of his fairy mother. Phyllis knowing nothing of his birth surprises him in the interview and discards him as faithless. Not being able to convince his hearers that the fairy is his mother, he asks help from the Queen who makes him a Member of Parliament with supreme authority.

The Lords of Parliament are completely upset by the great success of Strephon. Phyllis is engaged to two noble lords and cannot choose between them, neither can they settle the matter satisfactorily themselves. The Lord Chancellor decides to press his own suit for her hand. Strephon proves his birth to Phyllis and explains away her fears. Iolanthe confesses to Strephon and Phyllis that the Lord Chancellor is her husband and pleads with the Chancellor in her son's behalf. She finally breaks her fairy vow and acknowledges herself to be his wife, and is condemned to death when all the other fairies confess to being married to the Lords, and finding it impossible to kill them all the Queen bows to the condition of affairs, accepts private Willis, and all join the ranks of the fairies.



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WEEKS OF FEBRUARY 17 AND 24, 1896.

H. M. S. PINAFORE

A NAUTICAL COMIC OPERA in Two Acts by W. S. GILBERT and
SIR ARTHUR SULLIVAN.

CAST OF CHARACTERS.

THE RIGHT HON. SIR JOSEPH PORTER, K. C. B., first lord of the Admiralty	Mr. Arthur Wooley
CAPT. CORCORAN, commanding H. M. S. Pinafore,	Mr. J. K. Murray
RALPH RACKSTRAW, able seaman	{ Mr. Chas. O. Bassett or Mr. T. H. Persse
DICK DEADEYE, an able seaman	Mr. Wm. Wolff
BILL BOBSTAY, boatswain	Mr. John Read
BOB BECKET, boatswain's mate	Mr. Robert J. Paris
TOM TUCKER, a midshipmite	Master Frank Deland
A SILENT MARINE	Mr. Frank Ranney
JOSEPHINE, the Captain's Daughter	{ Miss Edith Mason or Miss Clara Lane
LITTLE BUTTERCUP, a bumboat woman	Miss Rose Leighton
HEBE, Sir Joseph's first cousin	Miss Hattie Belle Ladd
Chorus of Sailor's, Sisters, Cousins, Aunts, etc.	

Scene—Deck of H. M. S. "Pinafore," off Portsmouth, England.

Between Acts I and II, an intermission of two minutes only will
be given.

FOLLOWED BY

Cavalleria Rusticana.

LYRIC MELODRAMA in One Act by PIETRO MASCAGNI.

CAST OF CHARACTERS.

SANTUZZA, a village girl	{ Miss Clara Lane or Miss Edith Mason
LOLA, Alfio's wife	Miss Hattie Belle Ladd
TURIDDU, a returned soldier	{ Mr. Thos H. Persse or Charles O. Bassett
ALFIO, the village teamster	{ M. Wm. Wolff or Mr. J. K. Murray
LUCIA, Turridu's mother	Miss Rose Leighton

Chorus of Villagers.

SCENE—A Sicilian Street. Easter Morning.

THE STORY OF PINAFORE

Is too well known to need repetition in this program. It made its writer and composer both famous and is considered by most to be far in advance of any of their later works. The music of "Pinafore" is better known than that of any other opera ever written and may never be supplanted in the estimation of the public. "The Lass Who Loved the Sailor" has been sung in every country of the civilized world and has never as yet lost its prestige.

STORY OF CAVALLERIA RUSTICANA.

Turiddu, a young villager, is a son of Lucia, and the lover of Lola (who is the wife of Alfio, having married the latter during Turiddu's prolonged absence in military service). Turiddu wins the affection of Santuzza, whom he wrongs; while in the meantime he is intimate with Lola. On Easter morning, (the opening of the opera) Alfio is incidentally informed by Santuzza, of his wife's unfaithful actions. He challenges Turiddu, (biting the ear, as was the rustic Sicilian custom.) Turiddu, though regretting his past evil course, accepts the challenge and is killed by Alfio.

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The Saturday Evening Gazette,

657 Washington St., Boston.

WEEK OF MARCH 2, 1896.

MIKADO.

COMIC OPERA in Two Acts by W. S. GILBERT and
SIR ARTHUR SULLIVAN.

CAST OF CHARACTERS.

THE MIKADO OF JAPAN	Mr. Arthur Wooley
NANKI-POO { his son, disguised as a wander- ing minstrel, and in love with Yum-Yum }	Mr. Thos. H. Persse
KO-KO, Lord High Executioner of Titipu	Mr. Wm. Wolff
POOH-BAH, Lord High Everything Else	Mr. J. K. Murray
PISH TUSH, a Noble Lord	Mr. John Read
NEE-BAN	Mr. Dick Jones
YUM-YUM { Three sisters, }	Miss Clara Lane
PITTI SING { wards of Ko-Ko }	Miss Edith Mason
PEEP-BO	Miss Hattie Belle Ladd
KATISHA, an elderly lady, in love with Nanki-Poo,	Miss Rose Leighton
Chorus of School Girls, Nobles, Guards and Coolies.	

SYNOPSIS OF SCENERY.

ACT I.—Courtyard of Ko-Ko's official residence.

ACT II.—Ko-Ko's Garden.

For music of this opera go to Louis H. Ross & Co., 32 West St.



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WEEKS OF MARCH 9 AND 16, 1896.

MIGNON.

OPERA IN 4 Acts by AMBROISE THOMAS.

CAST OF CHARACTERS.

MIGNON, a stolen child	{	Miss Clara Lane or Miss Edith Mason
WILHELM MEISTER, a young student	.	Mr. Thos. H. Persse
LOTHARIA, father of Mignon	.	Mr. Wm. Wolff
LAERTES, manager of a troupe of actors	.	Mr. J. K. Murray
GIARNO, a Gypsy chief	.	Mr. Arthur Wooley
ZAFFARI	{	Mr. John Read
PIETRO	{	Mr. Frank Ranney
FREDERIC, a gallant, in love with Filina	.	Miss Hattie Bell Ladd
ANTONIO, an old servant	.	Mr. John Read.
FILINA, an Actress	.	M'lle Fatmah Diard
Chorus of Gypsies, Peasants, Nobles, Ladies, Actors, Actresses, Etc.		

SYNOPSIS OF SCENERY.

ACT I.—Court Yard of Inn.

ACT II.—Filina's Apartments in the Baron's Castle.

ACT III.—The Castle Grounds.

Gallery in Lothario's Manor House, at Cipriani.

For music of this opera go to Louis M. Ross & Co., 32 West St.

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UNEXCELLED.

STORY OF MIGNON.

Mignon, the daughter of noble parents, has when a child, been stolen by gypsies. Her mother dies of grief; while Lothario, the broken-hearted father, forsakes his home, and roams as a minstrel in search of his darling child. For years, Mignon leads a wandering life with the gypsy tribe, of which her beauty renders her the most prominent ornament. The chief, Giarno, compels the hapless girl to dance, and go through various other performances, in order to obtain money from the inhabitants of the towns through which they pass, and harshly threatens her with his stick, whenever, from fatigue, she refuses to do his bidding. Wilhelm, a young student on his travels, happens on one of these occasions to be a spectator of Giarno's ferocity; and in order to prevent the recurrence of such ill-treatment, he purchases Mignon from her cruel master. The friendless Mignon, deeply touched by Wilhelm's kindness, gradually conceives for him an ardent and irrepressible attachment. Wilhelm, however, totally unconscious of the affection, falls a prey to the fascinations of Filina, a young actress on her way to perform at a neighboring castle.

Foremost among the guests to assist at the festivities, is Wilhelm. Filina is the idol of the hour, and her success in the "private theatricals" at the castle serves but to increase Wilhelm's fondness. Mignon, who accompanied her new master to the castle, watches with silent grief the progress of Wilhelm's love for her rival. At length, despondent and unhappy, Mignon is about to throw herself into a lake adjoining the castle, when a harp, played by an unseen hand, is heard, and in another moment Lothario appears. Mignon, little dreaming that it is her father, flies to the aged minstrel and implores his counsel and protection. She prays that vengeance may overtake the abode in which her hated rival is. The performance inside the castle now terminates. Filina appears, surrounded by a crowd of admirers, when a lurid glare illumines the scene—the castle is in flames! The aged Lothario, half crazed as he is with grief and trouble, has set fire to the castle. A scene of terrible confusion ensues. Mignon is nowhere to be found. Wilhelm, after an eager but fruitless search for her, rushes wildly amid the burning rafters, and in a few moments reappears, bearing the hapless girl, fainting, in his arms.

In a room in Lothario's manorial residence lies Mignon, dangerously ill, from the fearful peril she has so narrowly escaped, as well as from the struggle to conceal the affection pent up in her breast. Wilhelm has discovered (from the broken sentences which have escaped Mignon during her illness) the secret of her affection toward him. Through the medium of a girdle worn by Mignon when a little child, as well as by her utterance of a prayer, taught her in her infancy, Lothario discovers that Mignon is his long lost child.

WEEK OF MARCH 23, 1896.

CHIMES OF NORMANDY.

COMIC OPERA in Three Acts by PLANQUETTE.

CAST OF CHARACTERS.

GERMAINE, the lost Marchioness	Miss Edith Mason
SERPOLETTE, the good-for-nothing	Miss Clara Lane
SUSANNE } village	{ Miss Gertrude Quinlan
JEANNE } girls	{ Miss Georgiana Deland
HENRI, Marquis of Corneville	Mr. J. K. Murray
JEAN GRENICHEUX, a fisherman	Mr. Arthur Wooley
GASPARD, an old miser	Mr. Wm. Wolff
THE BAILLI	Mr. John Read
THE NOTARY	Mr. Dick Jones
Chorus of Peasants, Sailors, Servants, Coachmen, Waiting Maids, etc.	

SYNOPSIS OF SCENERY.

ACT. I.—*Scene 1.* The Beach at Corneville. *Scene 2.* On the Road to the Fair. *Scene 3.* The Fair of Corneville.

ACT. II.—Room in the Haunted Chateau.

ACT. III.—Garden of the Chateau.

For music of this opera go to Louis H. Ross & Co., 32 West St.

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WEEKS OF MARCH 30 AND APRIL 6, 1896.

Lucia Di Lammermoor.

OPERA in Four Acts by G. DONIZETTI.

CAST OF CHARACTERS.

LORD EDGAR, of Ravenswood	. . . . .	Mr. Thos. H. Perrse
SIR HENRY ASHTON	. . . . .	Mr. J. K. Murray
SIR ARTHUR BUCKLAW	. . . . .	Mr. Arthur Wooley
BIDE-THE-BENT, Chaplain to Sir Henry	. . . . .	Mr. Wm. Wolff
NORMAN, follower of Sir Henry	. . . . .	Mr. John Read
LUCY ASHTON, Sir Henry's sister	{	Mlle. Fatmah Diard
		or
	. . . . .	Miss Nina Bertina Humphreys
ALICE, her confidant	. . . . .	Miss Hattie Belle Ladd
Chorus of Ladies and Knights, followers of Sir Henry Ashton.		

SYNOPSIS OF SCENERY.

ACT I.—*Scene 1.* The Grounds of Sir Henry's Estate. *Scene 2.*
The Castle and Park.

ACT II.—*Scene 1.* Hall in Castle. *Scene 2.* The Grand Salon.

ACT III.—Chamber in the Castle.

ACT IV.—Tombs of the Ravenswood.

FLUTE OBLIGATO in aria, "Il Dolce Suono," Played by Harry Beckett.

For music of this opera go to Louis M. Ross & Co., 32 West St.

THE STORY OF LUCIA DI LAMMERMOOR.

The opera is founded on Sir Walter Scott's "The Bride of Lammermoor," and the scene is laid in Scotland during the seventeenth century. At the beginning, Norman, a retainer of Henry Ashton, suspecting that Lucy Ashton has a secret lover, directs his followers to

ascertain who the stranger is that frequents the grounds. Henry enters, and laments that he is still menaced by his old enemy, Edgar of Ravenswood, and that his sister, who alone could save him by marrying Arthur, refuses to do so. Bide-the-Bent, her tutor, pleads for her, attributing her unwillingness to the marriage to grief for the recent loss of her mother; but Norman informs Henry that Lucy having been rescued from the attack of an infuriated bull, has fallen in love with her protector, and he has reason to believe that he is no other than Edgar. At this moment the retainers return and confirm his suspicions, and Henry is furious and vows vengeance on them both. The scene changes to a park, and Lucy, despite the warnings of her attendant, Alice, meets Edgar and plights her faith to him. Edgar, being compelled to go to France, determines, before leaving, to seek Henry Ashton and beg for his sister's hand; but Lucy, fearful of the consequences, implores him to alter his resolution, and they part betrothed in secret.

In the second act, Norman tells Henry that he is in possession of letters between the lovers that have been intercepted and gives him a forged one to make Lucy believe that Edgar is faithless to her. Henry shows his sister the forged letter, reproaches her with still loving one who is false, and entreats her to marry Arthur, urging as a reason that his influence would be of the utmost service to him, he, Henry, being implicated in a conspiracy against the government. Lucy thinking it her duty to save her brother, and not caring for life without Edgar's love, yields to his solicitation, and almost heart-broken, signs the marriage contract. Edgar at this moment appears, and announces that Lucy is already affianced to him; but when shown her signature to the contract, and Lucy admitting to him that it is hers, he returns her the ring she gave him and angrily demands his, which she almost unconsciously draws off her finger; he snatches it from her, throws it on the ground and tramples on it, uttering curses on her and all her family.

The third act opens in the hall of the old Castle of Ravenswood, where Edgar is seated at a table plunged in grief. Henry enters and insultingly tells him that the marriage has taken place, and challenges him to meet him on the following morning, which Edgar haughtily consents to do. The scene then changes to a hall in Henry Ashton's castle where the guests are celebrating the wedding. Bide-the-Bent comes in and tells them that Lucy has gone mad and murdered her husband, which is confirmed by the entrance of Lucy, who, unconscious of all around her, thinks that she is about to be united to her beloved Edgar, but the sight of her brother agitates her, and she is led away fainting. Edgar, who is passing the night amongst the graves of his ancestors, is informed of what has happened, and is about to rush to Lucy, when Bide-the-Bent tells him that she is dead. In the agony of despair at the loss of her, Edgar stabs himself and dies.

WEEK OF APRIL 13, 1896

MARITANA

STANDARD OPERA in Four Acts by WALLACE.

CAST OF CHARACTERS.

MARITANA, a gipsy	Miss Clara Lane
CHARLES II, King of Spain	Mr. J. K. Murray
	Mr. Wm. Wolff
DON JOSE DE SANTAREM, his master	or
	Mr. W. H. Clarke
DON CÆSAR DE BAZAN	Mr. Thos. H. Persse
MARQUIS DE MONTEFIORI	Mr. Arthur Wooley
CAPTAIN OF THE GUARD	Mr. Albert Regas
ALCALDE	Mr. John Read
LAZARILLO	Miss Hattie Belle Ladd
MARCHIONESS DE MONTEFIORI	Miss Rose Leighton

Chorus of Nobles, Soldiers, Men-at-Arms, Citizens,
Ladies of the Court, etc.

SYNOPSIS OF SCENERY.

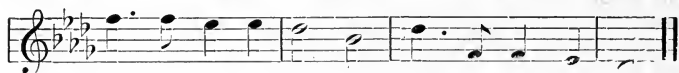
ACT I.—A Square in Madrid.

ACT II.—A Dungeon in the Fortress.

ACT III.—The Grand Salon of the Marquis' Palace.

ACT IV.—Room in Villa belonging to King Charles.

THE SONG OF SPRINGTIME.



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F. S. HODGMAN, MANAGER.

WEEK OF APRIL 20, 1895.

❁❁ FAUST. ❁❁

LYRIC DRAMA in Six Acts. Music by CHARLES GOUNOD.

CAST OF CHARACTERS.

FAUST	{	.	.	.	.	.	.	Mr. Thos. H. Persse
		.	.	.	.	.	.	Mr. Chas. O. Bassett
VALENTINE	.	.	.	.	.	.	.	Mr. J. K. Murray
MEPHISTOPHELES	.	.	.	.	.	.	.	Mr. Wm. Wolff
WAGNER	.	.	.	.	.	.	.	Mr. John Read
MARGARITE	{	.	.	.	.	.	.	Miss Clara Lane
		.	.	.	.	.	.	Miss Edith Mason
SIEBEL	.	.	.	.	.	.	.	Miss Hattie Belle Ladd
MARTHA	.	.	.	.	.	.	.	Miss Rose Leighton

Chorus of Students, Soldiers, People, Demons, etc.

SYNOPSIS OF SCENEIV.

ACT I.—The Studio of Dr. Faust. ACT IV.—The Church Corridor.
ACT II.—The Market Square. ACT V.—In Front of the Church.
ACT III.—Margarite's Garden. ACT VI.—The Prison.

SPECIAL NOTE.—There will be an intermission of TWO minutes only between Acts I and II and between Acts IV and V.

For music of this opera go to Louis M. Ross & Co., 32 West St.

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CHAS. EMERSON COOK, Editor-in-Chief. WM. GRANT JAMES, Bus. Manager.

OFFICE OF
PUBLICATION, 220 Washington St., Boston.

WEEK OF APRIL 27, 1896.

RIP VAN WINKLE

COMIC OPERA in Three Acts by PLANQUETTE.

CAST OF CHARACTERS.

RIP VAN WINKLE, the village vagabond . . .	Mr. Wm. Wolff
NICK VEDDER, the village innkeeper . . .	Mr. J. K. Murray
DERRICK VON BEEKMAN, the village lawyer . . .	Mr. John Read
PETER STEIN, the village burgomaster . . .	Mr. Arthur Wooley
CAPTAIN PONSONBY, of the grenadiers . . .	Mr. Chas. Scribner
GRETCHEN, Rip's wife . . .	Miss Clara Lane
KATRINA, Vedder's daughter . . .	Miss Rose Leighton
LITTLE MEENIE VAN WINKLE . . .	Miss Lillian Adelaide Prince
LITTLE HANS VON BEEKMAN . . .	Master Frank Deland

The Phantom Crew.

CAPTAIN HENDRICK HUDSON . . .	Mr. John Read
HIS FIRST LIEUTENANT . . .	Mr. Thos. H. Persse
HIS SECOND LIEUTENANT . . .	Mr. Arthur Wooley
THE GOBLIN DWARF . . .	Mr. Chas. Scribner

Twenty years are supposed to elapse between Acts II and III.

Additional Characters in Act Three.

LIEUTENANT VON BEEKMAN . . .	Mr. Thos. H. Persse
JAN VEDDER, Nick's son . . .	Mr. J. K. Murray
GUSTAVE ROWLEY, his friend . . .	Mr. Chas. Scribner
MEENIE VAN WINKLE . . .	Miss Clara Lane
Wooden Shoe Dance by the Misses Wilson, Waite, N. Wynn, C. Wynn, Deland, Quinlan, Harvey and Henderson.	
Chorus of Soldiers, Peasants, Goblins, etc.	

SYNOPSIS OF SCENERY.

ACT I.—The Village of Sleepy Hollow.

ACT II.—The Catskill Mountains.

ACT III.—The Village.

The beautiful song introduced by Mr. Murray in this opera is published in sheet music form. It is entitled "The Girl I Adore," by Archie MacDonald, and is for sale by all music dealers in the city.

For music of this opera go to Louis H. Ross & Co., 32 West St.

WEEK OF MAY 5, 1896.

THE HUGUENOTS.

ORAND OPERA in Four Acts by MEYERBEER.

CAST OF CHARACTERS.

MARGUERITE DE VALOIS, wife of King Henry IV,	Miss Fatmah Diard
VALENTINE, daughter of St. Bris	{ Miss Clara Lane or Miss Nina Bertini Humphreys
URBAN, page to Marguerite	Miss Hattie Belle Ladd
MAID OF HONOR	Miss Celeste Wynn
COUNT DE ST. BRIS, Catholic Governor of the Louvre	Mr. William Wolff
COUNT DE NEVERS	Mr. J. K. Murray
RAOUL DE NANGIS, Protestant gentlemen	{ Miss Thos. H. Persse or Mr. Chas. O. Bassett
MARCEL, Huguenot soldier, servan of Raoul	Mr. W. H. Clarke
COSSE { Catholic gentlemen }	Mr. Arthur Wooley
TAVANNES { }	Mr. J. T. Hanshue
THORE	Mr. John Read

SYNOPSIS OF SCENERY.

ACT I.—Palace of Count Nevers. ACT II —Garden of Queen's Palace.

ACT III.—A Suburb of Paris.

ACT IV.—Chamber in Nevers' House

For music of this opera go to Louis H. Ross & Co., 32 West St

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THE Magazine for Theatre-Goers.

STORY OF THE HUGUENOTS.

Marguerite de Valois, Queen to Henry of Navarre, is anxious to reconcile the differences between the Catholics and Protestants. For this purpose, she hits upon Raoul de Nangis, a Huguenot gentleman of fortune and standing, and projects a union between him and Valentine, the daughter of Count de St. Bris, governor of the Louvre. She sends for Raoul, and acquaints him with her intention. He consents; but, on beholding Valentine, indigantly repudiates the proposal, having recognized in her a lady whose life he had saved, and whom he had seen at the house of the Count de Nevers under equivocal circumstances. The Catholic party are mortally offended, and enter into a secret combination to extirpate the whole of the Huguenot race.

Raoul sends a challenge to St. Bris, who accepts it; but, determined not to trust to the fortune of arms, conspires secretly with his party to assassinate Raoul. The plot is overheard by Valentine, now married to Nevers, and Marcel, the servant of Raoul, is warned of the fate that awaits his master. Raoul, finding he owes his life to Valentine, calls upon her to thank her, and bid her a last farewell. The Catholics are assembling at the house of Nevers to mature their plans for the contemplated massacre. Raoul is concealed behind the tapestry, and overhears the details of the plot.

When the conspirators are gone, he rushes out in a state of distraction, and is hurrying off to join his friends. To save him from certain death, Valentine implores him not to leave her; and when prayers are of no avail, she tells him she loves him. Raoul for a moment overpowered by his passion, is forgetful of the horrors of the scene he has just witnessed, when his senses are recalled by the tolling of the death-bell of St. Germain and the discharge of musketry. He starts from his reverie and attempts to leap from the window. He is restrained by Valentine who receives the bullets aimed at him in her own breast, falling dead. Raoul distracted by the fatal accident again attempts to join his friend but is shot by another volley and falls through the window to the street below.

The Opera Glass,

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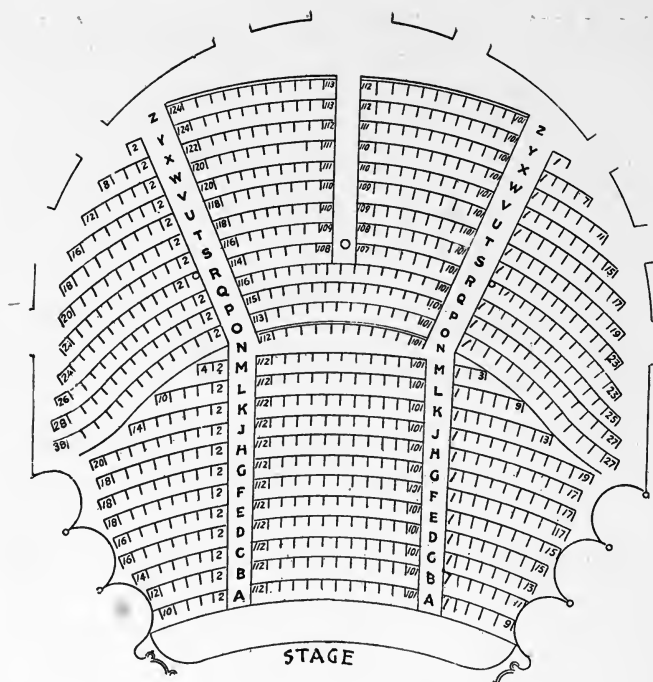
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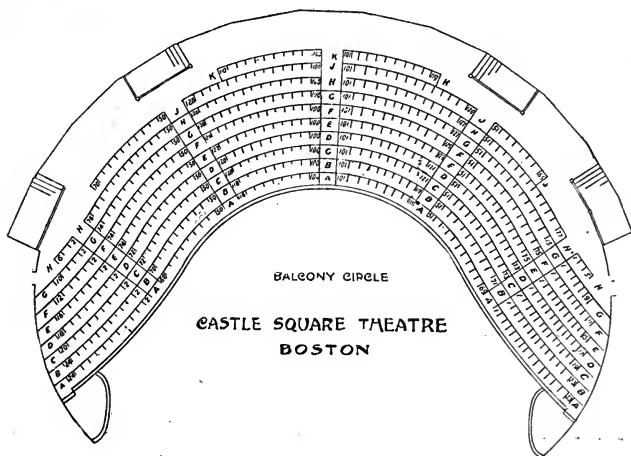
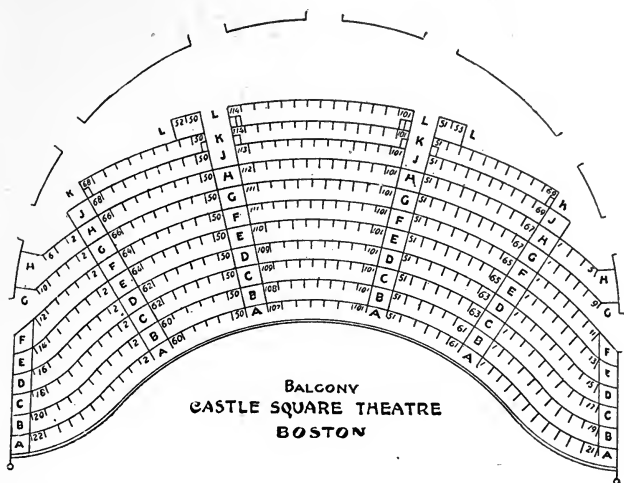


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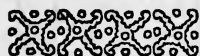


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